

# Advanced Dungeons & Dragons®

2<sup>nd</sup> Edition

Rulebook

## Book of Artifacts

by David "Zeb" Cook





## FORGOTTEN REALMS® Campaign

Well met. . . and welcome to the most popular, most detailed fantasy campaign world ever created. Here gods walk the earth and fantastic armies clash. Visitors explore a vast frontier filled with fascinating folk, from bold heroes and whimsical characters to shadowy villains and clandestine societies. This is the home of Elminster the sage and Drizzt the dark elf—two heroes featured in TSR's best-selling FORGOTTEN REALMS novel line. No setting can match the grand scope of the FORGOTTEN REALMS campaign world.



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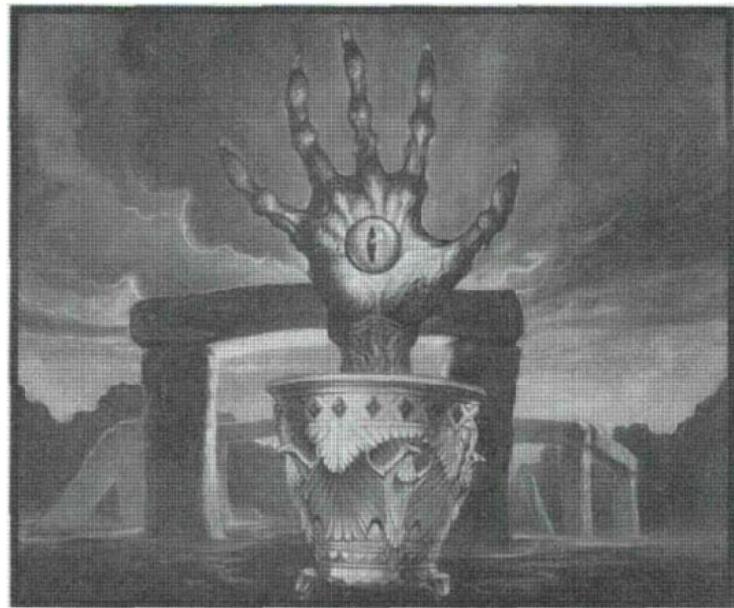


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# Advanced Dungeons & Dragons® 2nd Edition

Official Game Accessory

## Book of Artifacts



Incredible Magic for All Campaigns!

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## Introduction



Welcome to the big *Book of Artifacts!* Within these pages is one of the most amazing, diverse, and colorful collections of arcane magic ever assembled for use in AD&D® campaigns. Before getting started, though, it's time to clear up a few misconceptions:

"Artifacts are too powerful for a campaign." Not true! *Artifact* does not mean *immensely powerful*. The *Herald of Mei Lung* is useful, but it can't blast anyone to ashes the way the *Axe of the Emperors* might. It's not the power, but the history and role-playing opportunities that really make the difference.

"All artifacts have horrible curses that keep them from being useful." All artifacts have *side effects* that reflect their nature, but not all side effects are curses. The fiend trapped in the *Acorn of Wo Mai* is definitely evil, and freeing him would be a bad thing. The truthfulness imposed by the *Crown of Law* isn't evil, although it may create difficulties for the player character. These side effects create opportunities for role-playing as characters are faced with the choices, changes, and dilemmas that great power brings. With prudence and good judgement, most artifacts can be used safely by PCs, but only by testing their mettle.

"Artifacts are just collections of random powers." It used to be that artifacts had very little definition—a bit of history, one or two powers, and a lot of fill-in-the-blanks that relied on random tables. In the *Book of Artifacts*, there are all types. Some still let the DM choose powers while others are completely defined. The majority of artifacts here have their major powers defined while the lesser powers are left for the DM to pick.

"Artifacts are all created by gods that shouldn't be involved in the campaign." No, many are the work of heroes from ages long past and a good number have their origins lost in time. The *Coin ofisan the Bountiful* is tied to that goddess and may not be suitable for every campaign, but the same cannot be said of the *Machine*

*of Lum the Mad*. There are more than enough artifacts available that are free of the troublesome interference of gods.

"Artifacts are found only in the GREYHAWK® campaign." The first artifacts did appear in the GREYHAWK setting, and most of those are found in here, but the GREYHAWK world has no lock on artifacts. All the old favorites and many new ones appear in this book, suitable for any campaign. There are also artifacts designed for the FORGOTTEN REALMS®, DRAGONLANCE®, DARK SUN®, SPELLJAMMER®, RAVENLOFT®, and AL-QADIM™ settings.

"If the characters stumble across an artifact, it could ruin the campaign." Purely and simply, nobody ever "stumbles upon" an artifact. Artifacts are special, and no one just finds them lying around. There are no treasure tables for artifacts; they do not appear in random treasure piles. In fact, the only time characters can find an artifact is when the DM wants them to. It's assumed that the characters won't be given an artifact unless the DM is ready to deal with it.

"A character with an artifact will ruin the adventure." The artifact is the adventure, and is there because the adventure needs it. Artifacts are about stories, and characters find them because there is a special need. Throughout the *Book of Artifacts*, there are adventure suggestions built around the artifacts.

"Artifacts are nothing but a headache." Of course they are if the DM and players don't use them well. Give a character *Baba Yaga's Hut* without a little planning and thought, and disaster will certainly follow. With a little preparation, however, artifacts make for memorable adventures.

With all these misconceptions out of the way, it's clear that artifacts can be used in ways that won't unbalance the campaign, destroy player characters, muck up the world, or even ruin an adventure.

Now, doesn't that feel better?



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### What's In Here?

The *Book of Artifacts* is a supplement for the core rules of the AD&D® 2nd Edition game. In other words, everything in this book is optional. This is not something every DM must have or a book every player should read. DM's who want to use the material here can, others don't have to. The *Book of Artifacts* is not a vital piece for every campaign.

As one might expect, the *Book of Artifacts* includes descriptions of artifacts for use in the game. These descriptions fill the better part of the book. Each description includes a history and advice for creating adventures that revolve around the artifact.

To aid the DM in using artifacts, there is also a chapter of general information about artifacts. In it the DM can find advice on creating new artifacts, building adventures around artifacts, getting artifacts out of a campaign, and how to repair a damaged campaign if an artifact gets out of hand.

Although not directly related to artifacts, two chapters dealing with the creation and recharging of magical items have also been included. These give detailed rules and guidelines to help the DM when player characters decide to make their own magical items. Now, when the PC mage wants to recharge a *wand of frost* or make a *potion of spider climbing*, the DM will be ready.

After all this comes a host of appendices. These cover tables for artifact powers, diagrams of the control panels for the *Machine of Lum the Mad* and the stops of Heward's *Mystical Organ*, listings of artifacts suitable to particular AD&D worlds, and more. The DM can use these to create and integrate his own artifacts into the campaign.

The best way to approach this material is to skip around. DM's are encouraged to read through the chapter on artifacts first. The artifact descriptions can be read in any order desired or not read at all. The information on magical items can be read when needed; none of the rules there is needed to use any artifact in a campaign.

### What is an Artifact?

Since this book is about artifacts, it helps to have a clear idea of just what an artifact is and isn't. It's not what a lot of people expect.

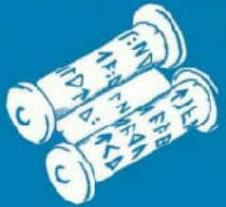
One occasional point of confusion is that there are two different names for the same thing—artifact and relic. *Artifacts* are powerful magical items that have wizard, priest, or other powers and are made by gods, liches, wizards, and other spellcasters. *Relics* are powerful magical items that have wizard, priest, or other powers, are made by gods and priests, and have some holy importance to a particular temple. Otherwise, the two types are identical. Throughout this book, the term "artifact" refers to both artifacts and relics. "Relic" refers only to that group of artifacts that have holy significance.

A common assumption is that an artifact is any ultra-powerful magical device. This is not true. A *staff of the magi* is considered by many to be an ultra-powerful device, but it is not an artifact. Indeed, many artifacts have fewer powers than this staff. While most artifacts are potent (because the DM wants them to be memorable), sheer power is not a defining quality. An artifact must have three properties: it must be unique, it must have a history, and it must be important to the adventure.

**Unique.** Artifacts are one-of-a-kind items, and that's part of what makes them valuable. There's only one *Talisman of Al-Akbar*. If there were more, they wouldn't be as special. In most campaigns, this means there's only one in the entire world. In those campaigns that cross to different worlds (as a SPELLJAMMER® game would), it means there's only one in *all* the worlds and planes. This also means that characters who are brought from one DM's campaign to another cannot bring artifacts with them. The DM gets to keep those toys.

**History.** One of the most important features of every artifact is that it has baggage. Someone or something made it, used it, and eventually man-

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aged to lose it. The history should explain or at least hint at the reason the artifact exists and what it was originally used for. The tale may also tell what has happened to the artifact since it was made, particularly the great or wondrous fates of successive owners. Histories are important. They provide something for the player characters to research and a means for the DM to give clues about the item's vast powers. A colorful if not wholly accurate description of the terrible fate that met the last owner of the *Crystal of the Ebon Flame* is certain to make the player characters cautious, should they ever find the same device.

**Story.** This is the most curious qualifier for an artifact since it doesn't really affect the powers of the item or any other aspect of the game rules. It does affect how the DM uses an artifact and the information players might gain.

Purely and simply, artifacts exist to tell stories. Characters don't just "find" an artifact. They

discover it because the DM put it there as part of a specific adventure. The minute an artifact turns up, smart players will know the DM has a special adventure in mind for their characters.

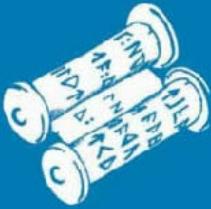
As befits the unique nature of artifacts, adventures built around them can't be ordinary ones. The DM should make every effort to create a memorable challenge for the players. With their histories, artifacts have the tools to make good stories, but it is up the DM to finish the job.

So there it is. Artifacts are unique and colorful magical items that provide adventure tools for the DM. They don't have to be powerful items, although, because of their histories, most are.

One last point—artifacts are optional! No DM must include artifacts in a campaign. Even if they *are* used, no DM has to use every artifact listed in this book. DMs can always pick and choose those liked best and declare that the rest do not exist in the campaign.

More importantly, no player has the right to tell any DM that an artifact must exist in the





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campaign. In a normal group, with only one DM, this is seldom a problem. It is important to remember this, however, for those groups where several DMs may be running the same player characters at different times. If Martha is DMing and introduces the *Sword of Kas* for an adventure, players should not insist that John let them use the *Sword of Kas* when he is DMing the same characters in a later adventure. If it is necessary, remember that artifacts always have an amazing ability to vanish unexpectedly, only to reappear innocently at some later date.

### Creating Artifacts

The artifacts described in this book are not the only artifacts that can be used in a campaign. Artifacts, with their detailed histories and powerful effects, are personal things, so it makes sense that the DM should create artifacts unique to an individual campaign. In fact, that's just what the DM should do. Every campaign should have artifacts that are truly unique to it, thereby ensuring that the DM's world is different from every other campaign out there.

Great idea, the DM may say, but how do I do it?

Don't worry. It's really not that hard. By following a few simple guidelines, DMs discover that artifacts practically create themselves. This section provides a step-by-step example of the whole process.

#### Guideline #1: Artifacts Cheat

Artifacts are about wonder—not power like many players think. Artifacts are the highest of all magic in a normal campaign, so they have to be surprising, awe-inspiring, and unpredictable; in other words, all the things that make the world wondrous. Artifacts can't be ho-hum devices bound by the standard rules of magical devices—the dreary realities of charges, command words, and the like. Artifacts exist to break the rules.

By the strict game rules, nobody could build the *Machine of Lum the Mad*—but Lum did. By the game rules, no one would make the *Rod of Seven Parts*—but it was made. The pseudo-scientific *Apparatus* doesn't conform to the rules for spells and magical devices—but it doesn't matter. It's the effect that is important, the feel of wonder and mystery that is added to the campaign.

When creating an artifact, consider first the effect. A good idea is to choose something that is impossible by normal spells and magical items. This makes the artifact special and desirable. The effect doesn't have to be all-powerful, only impossible by the current rules. Make that the principal effect of the artifact.

*This artifact makes a wizard's spells permanent, so he never has to memorize spells.*

That's pretty powerful and impossible, and it's a good example for an artifact's effect. So, where does one go next?

#### Guideline #2: Artifacts are born, not made

Any wizards or priests worth half their salt can make a magical item. They get a bunch of materials, research a few spells, lock themselves away in a tower or cellar, and *poof-bingo-bango!*—there's a magical item. While the materials and steps needed may be a mystery, the process itself is not mysterious. Everyone knows spellcasters make magical items, so no one is surprised when Jalarko the Magnificent comes out of his tower waving a *long sword +1*.

Artifacts, though, are not just *things*. They quickly take on a life of their own. It's better to imagine an artifact as being born rather than built. Birth implies mystery and strangeness, wonder beyond a mere manufacturing process.

As much as characters might like to, nobody in the present history of a campaign "makes" artifacts. Artifacts always come from times more distant, a few centuries to a few millennia in the



past. Sometimes the maker and the circumstances of the device's creation are well known; more often, however, the history of who did what and what was done is vague and uncertain.

*It is said that this artifact, the Crown of Memory, was a gift to the archmage Forlin from his grateful former apprentices, now mighty mages themselves. In his advanced years, their beloved master's memory was not all it could have been, and so for his 180th birthday they sought a solution. Their gift decided, each worked his part in secrecy, fashioning and adding a little more to the crown without yet knowing what the others had done. It is said that one of them even pleaded to the powers of magic for aid in the task. Perhaps his cries were heard, for the Crown was the result.*

### Guideline #3: Every Artifact Has a Tale

Simply saying that an artifact is, is not enough. Artifacts come wrapped in long chains of history and legend that bind them to specific places and things. Part of this is in the mystery of their birth—who first made them, who first used them, who first died at their hands—but their legends reach beyond this. Artifacts are like proverbial bad pennies, resurfacing time and time again to wreak havoc, inspire tragedy, or save the day. Each appearance is a mini-epic in which the artifact plays a central role. No tale is ever, "Oh by the way, he used this artifact he found." Instead, the artifact changes the hero (or heroine); sometimes for the better, oft for the worse, and then like an actor whose part is finished, it disappears from the stage. Imagine that artifacts have wills of their own. They *allow* themselves to be discovered and used and they *leave* when the time is done.

One practical effect of coming up with a colorful tale is that it provides the DM with the ammunition needed for adventures and so forth, in the form of rumors, legends, and hints for the campaign. Since learning the powers of any artifact is supposed to be hard, these tales (already

prepared) may be the best sources of meager information for the player characters.

*When the archmage finally died, dissension rose among his loyal students. Some wanted to inter the treasure with their master, while others decried this ivaste. The argument was settled when Liras seized the Crown and claimed it as her own. The wrath of all the others turned upon her, but, aided by the Crown, Liras slew them all. Ambition fueled a madness in her and so, with the Crown's might, she overthrew the rightful king and proclaimed the Sorcerous Dynasty. Terrible was her rule, as she crushed any who opposed her. At last the hero Turoc, aided by a boundfiend, brought an end to her reign.*

*Alas for Turoc, the fiend tricked the warrior into undoing its bond. Claiming the Crown as its prize, it slew its former master and fled from this plane. Perhaps it and the Crown still remain in the Abyss.*

### Guideline #4: Every Artifact Has Its Price

The old maxim "with great power comes great responsibility" couldn't be more true in the case of artifacts. Nothing is free or easy about these devices. There are always costs, drawbacks, or outright curses tied to their use.

This has two effects, both important for the campaign. First, an effective curse quickly discourages any potential abuse of the artifact's powers. Risking possession or the arrival of a major fiend each time a power is used generally promotes cautious behavior on the part of the player characters. Second, by giving the player characters an artifact fraught with its own perils that must be used in the adventure, the DM generates tension. "Do I dare call upon the powers of the Scepter of the Sorcerer Kings, or should I wait and hope to get out of this alive some other way?" Of course, to be truly effective, the player characters should have some idea of what the curse is, preferably by learning the supposed fates of previous owners.



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From the adventure standpoint, a good curse adds a necessary touch of drama and pathos to an item's history. It is far more memorable to say Ethganir Heartbow used the *Axe of the Emperors* to save the city, only to have it sap his life away, than to just say he used it and later got killed. This balance between weal and woe, need and risk, is what makes artifacts exciting to use.

*The Crown holds trapped within it Liras's spirit. Once it longed for power, but centuries in the Abyss have driven it vengefully mad. Any who wear the Crown risk activating the mad spirit trapped within.*

### General Artifact Powers

In addition to the powers possessed individually, all artifacts share certain features in common. These properties generally conceal and protect the artifact, placing them outside the normal rules for magical items.

- Artifacts are unique. Unless the description says more than one exists, there can only be one of each in a campaign world.
- Artifacts radiate only dim power to a *detect magic* spell. The spell never reveals the type of magic involved.
- Artifacts are immune to *detect evil*, *identify*, *know alignment*, or *locate object* spells.
- *Legend lore* and *contact other plane* spells never reveal the location of an artifact. These spells can be used to learn more about an artifact's powers, but the answers are often highly mysterious.
- Artifacts are immune to physical or magical harm, except by a few specific means. If placed in a situation where a magical item would be utterly destroyed (such as crushed under an immense slab) the artifact simply disappears. This immunity extends even to the powers of the gods.
- The effects of artifacts, particularly the curses, are permanent unless otherwise noted. Even wishes or supplications to the gods cannot undo the harm an artifact has caused.

### Special Curses

Although every artifact is unique, there are two cursed properties found in many of these items—*artifact possession* and *artifact transformation*. The first occurs when that item imposes its will and goals upon the personality of its owner. This is a subtle and insidious change that often passes unremarked by others until too late. The second power actually changes something more concrete about the character—physical form, alignment, race, even class may be altered to something more *desirable* to the artifact. While the change is slow, the effect far less subtle than its cousin.

### Artifact Possession

When an item is capable of *artifact possession*, the DM should note the goals and ambitions outlined in the **Curse** section of the device's



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description. This is what a possessed character will seek to do or become. A wise DM will be prepared to deal with this possession, should it occur.

Artifacts do not instantly possess their owners—that would be no fun. Instead, the degeneration of a character is a gradual process, as the character slides further and further out of control. Not only does this provide the opportunity to build mystery and horror, but it gives the player ample warning of the fate that awaits.

Possession checks are made using the same rules as those for intelligent magical items. However, one check is made every week *in addition* to checks required from potential conflicts between the character and the artifact. (These are not based on alignment, but on the goals and history of the item.) For these checks, treat the artifact as if it has a personality score of 40 + 1d10.

Each time the character's personality is overwhelmed, the artifact is able to assert a little more control over the character. The DM must track how many times this occurs, for once domination has taken place a number of times equal to the character's Wisdom score, the PC is permanently and forever possessed. Furthermore, characters partially overwhelmed (say, a character with a Wisdom score of 12 who has been dominated 6 times) have greater difficulty resisting the artifact or shaking off its effects. Use the **ratio** of possessions to total Wisdom as a percentage guide (50% in the above example).

The ultimate purpose of artifact possession is to increase role-playing danger and excitement. There is no set length for the possession process. Instead, the DM should prolong or shorten it as best suits the drama of the campaign; too quickly and the tension of the character's gradual decay is lost, too slowly and the fear of possession is lost. It is a balancing act the DM must master.

## Artifact Transformation

A more obvious case of character destruction is *artifact transformation*. As with possession, the artifact's curse will describe just how the character changes. It is then the DM's task to adjudicate this subtle shift.

Each week that a character owns an artifact, a saving throw vs. polymorph (with a -4 penalty) must be rolled. Do not explain to players the purpose of this roll. If the saving throw is successful, nothing happens. If it is failed, then sometime during that week, a change occurs in the character and one aspect of the character adopts the new form. If an artifact is slowly changing Chekhos the Warrior into an ogre, then he might wake up one morning to find himself much bigger. His clothes and armor no longer fit, and he suffers larger-than-man-sized damage in combat. The next week, he might not be as handsome as he once was, as his Charisma drops to more ogrish levels. In the third week, Chekhos's wits dull, and so on until the process is complete.

*Artifact transformation is not meant to be beneficial to the character.* This is important. The character in the process of becoming an ogre could benefit from ogre strength, but find himself both clumsy and ugly.

The transformation is not only physical. As the new form becomes more final, the character's personality should reflect the change. The soon-to-be ogre starts to harbor ogrish thoughts and habits. When the transformation is complete, so is the personality change. Those transformed into monsters are immediately relinquished to the DM for use as NPCs.

## Reading the Artifact Descriptions

The first part of every artifact description is a description of the item's appearance, accompanied by an illustration. In most cases this description can be read directly to the players when the artifact is discovered. Of course, all



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mention of the item's name should be avoided—that is for the players and their characters to learn later.

### History

The background of every artifact is important, since it explains powers, builds the story, and provides clues for the player characters. Except for those items tied to specific game worlds (such as the *Mace of Cuthbert*), these histories are purposefully vague. This should make it easier for the DM to incorporate the item into an individual campaign. Deities are not specifically named, and the various wizards, warriors, priests, and rogues are not taken from any specific game world (again, with the exception of those items specific to certain realms).

The histories are suggestions only, because it is impossible to create legends and tales here that instantly and perfectly match every campaign. The DM can freely change any element desired, but should remember that the history is also meant to provide clues about the artifact to the players, should their characters have the sense to do any research.

### Campaign Use

This is an important section of advice and adventure suggestions for the DM, since artifacts are about stories. Generally, this section discusses whether it is a good idea for the PCs to use the item or whether it is something that they should try to keep out of the hands of others. There is usually a simple adventure plotline that may include advice on how to introduce the artifact, what to do with it, and (perhaps most importantly) how to remove it when the adventure is concluded.

### Powers

Every artifact has a unique set of powers that can be divided into five categories: *constant*, *invoked*, *random*, *resonating*, and *curse*. The most important powers are usually defined here.

**Constant.** These powers take effect without the character having to do anything other than hold the artifact. Sample constant powers are an Armor Class of 5, continual *true seeing* (per the spell), or an additional experience level for the owner.

**Invoked.** These powers require the character to do something, perhaps as simple as willing it, shouting a command word, pushing a button, or reading a page. Invoked powers often have limitations on their number of uses.

**Random.** These powers are left for the DM to define. This section lists the appropriate tables from Appendix B: Random Power Tables and the number of powers from that table. The DM can then choose from those or create others.

**Resonating.** These powers only appear when two or more pieces of a matched set (such as the *Eye* and *Hand of Vecna*) are joined. Resonating powers seldom occur and may be constant, invoked, or random.

**Curse.** Every artifact has drawbacks that reflect its nature or history. These are not all evil, but can be things that force particular behaviors. The two special curses mentioned earlier can be included: *artifact possession* and *artifact transformation*. Should either of these apply, the item's goals or final transformation is described here.

### Suggested Means of Destruction

This provides some colorful means by which the artifact can be permanently destroyed. The DM can create others, but none of the options should be easy.

# Acorn of Wo Mai



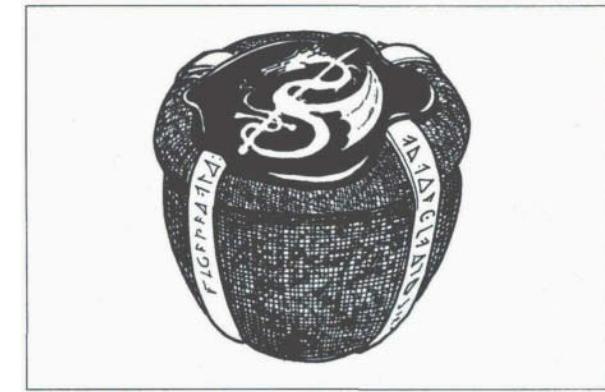
The *Acorn of Wo Mai* is a large lead vessel, dull gray in color. As its name suggests, it is fashioned to look like an enormous acorn, almost three feet in height. Two golden bands, inscribed with arcane characters, encircle it from bottom to top, where they meet under a large seal of a dragon coiled around a sword. Although it appears to be tremendously heavy, the artifact can be carried by a strong individual with ease. It sometimes makes faint thumping noises, and is warm to the touch.

## History

According to ancient eastern legend, the *Acorn of Wo Mai* is the prison of a powerful fiend who once ruled and terrorized a great empire at the edges of the eastern lands. The fiend was summoned by war-wizards but escaped their control. Hearing of this fiend's cruelties, the great Wo Mai challenged it to battle. They fought long, the fiend confident, for its life force was hidden far away, and it could not be slain. When Wo Mai discovered this, he bound the fiend in irons that it could not break. Next, he and his companions shaped the *Acorn*, imprisoned the fiend inside, and brought the prize back to the imperial court. When the court fell to barbarian invaders, the *Acorn* was lost.

## Campaign Use

The *Acorn* is best used if allowed to fall into the hands of the player characters, since its powers (and curse) will create many role-playing opportunities. The PCs could find the *Acorn* as part of a treasure trove, or wrest it from another whom the fiend has gained control of. The fiend will seek to seduce a player character to his aid, all the time stressing the need for secrecy. Should he be successful, the fiend will manipulate the character and even the entire party into freeing it. Should any player character oppose this, the fiend will do its best to turn the others against its enemy.



To rid themselves of this artifact, the player characters should find some way to hide the *Acorn* away, preferably forever. Alternatively, they could carry it to the lower planes and open it, trapping the fiend in his own plane.

## Powers

**Invoked.** The fiend within the *Acorn* provides good advice (Int 20), telepathically providing answers to questions posed by its owner. It also grants the ability to *polymorph any object* (1/day).

**Random.** 3 from Table 26: Minor Spell-like Powers.

**Curse.** The fiend trapped within the *Acorn* is an evil demi-god and craves its release more than anything else. It is aware of its surroundings, particularly the life forces of creatures nearby, and will use its powers (and advice) to persuade its owner to free it from its prison. Once freed, of course, it will reward its former master with death.

## Suggested Means of Destruction

- The seal must be broken with a +5 weapon upon the throne of the Imperial Emperor.
- The inscribed characters on the golden bands must be erased.
- It must be cast into a volcano of Tarterus.



## All-Knowing Eye of Yasmin Sira

The *All-Knowing Eye of Yasmin Sira* is a large, opalescent strip of fabric decorated with signs of truth, vision, and prophecy. It is always cool and silky to the touch. It is a veil when worn by a woman, a keffiyah when worn by a man. It is found only in Zakhara, the Land of Fate.

### History

Legends of the jann and Al-Badia say that the *Eye* was made by Sahin Sira, the Sheikh of the Great Ghuls, as a gift for his stolen bride, a mortal hakima named Yasmin. He hoped that by having her survey all the desert and peaks he ruled, he would win her heart.

In fact, Yasmin hated her husband and her duties. Eager to hide herself from him, she imbued the veil with all the power she could, binding the spirits of dying ghuls to it to protect her. But as is the way of ghul magic, the veil did its job too well. In time, the *Eye* hid her from her husband's sight perfectly, but it also altered her true sight, showing her only what she wished to see.

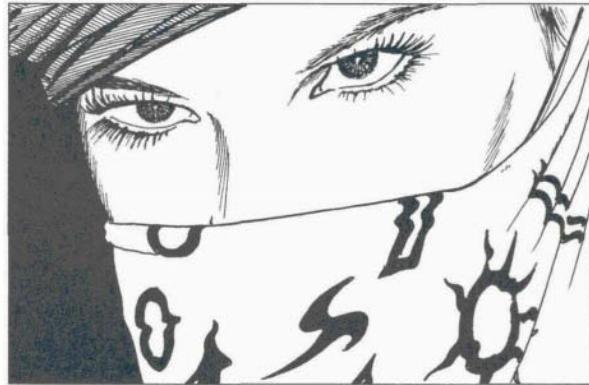
### Campaign Use

Characters can be allowed to use the item for a short time, but it will unbalance a campaign. Any adventure built around it should require that the PCs uncover some great secret. It may be necessary to find a caliph's kidnapped son, thus averting a war, or to properly interpret mysterious omens that warn of some coming doom. The item's curse will complicate these tasks.

The ghuls will do all they can to recover the *Eye*. This will lead to constant attacks and intrigues against the PCs.

### Powers

**Constant.** The veil provides the wearer the benefits of the *avert evil eye*, *nondetection*, and *true*



*seeing* spells at will. The last of these is subject to the curse (explained below).

**Invoked.** The owner gains the use of the *shapechange* (1/day) and *alter self* (2/day) spells. The owner also benefits from the effects of the *invisibility* spell, but only to ghuls.

**Random.** 4 from Table 16: Divination, 4 from Table 15: Detection

**Curse.** The veil gradually responds to the owner by providing visions that match that creature's temperament, desires, and fears. The process takes 1d3 months, starting with small changes or additions and gradually building to a world of complete unreality. Once the halfway point of the process is reached, the owner refuses to remove the veil, even wearing it while eating and sleeping. The words of friends and relatives are no longer heard unless these match the character's dream world. When the owner dies, the ghuls arrive to claim their treasure once more.

### Suggested Means of Destruction

- The *Eye* must be worn by a blind god.
- It must be carried to the heart of a black cloud of vengeance by a willing hakima.
- It must be cast into the Negative Material plane while wrapped in a cloak of shadows.

# Apparatus



The *Apparatus*, or the *Alchemist's Apparatus* as it is sometimes known, is best described from the notebooks of Meister Detrick.

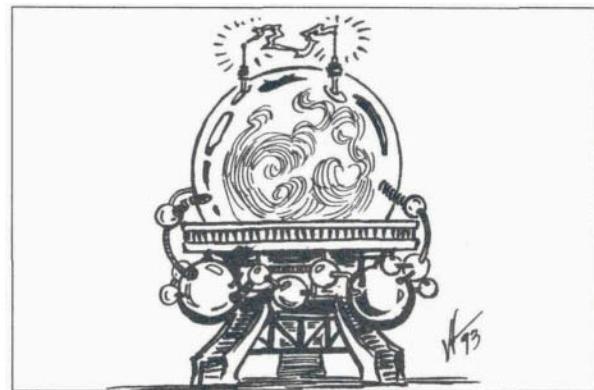
*The very sight of it [the Apparatus] inspired a terror within me, for its very shape spoke of the unholy researches that planned it. It filled Herr Gustav's great hall, o'er-reaching even the balconies that looked upon the floor below. The main part consisted of a great glass sphere of sulphurous fumes, madly churning as the lightning teased the steel receptors set atop it. The whole was supported in a tripod of oppressive wood and iron, beneath which were suspended two smaller globes, each still the height of a man. Piping arced from these to the sulphurous orb. Ringing these were yet smaller orbs, interwoven by tubes through which flowed streams of noxious yellow gas. To my trepidation, Herr Gustav already stood among the wires and pipes of the platform, priming the foul device for the coming storm. Then I saw that each contained a beast—one a quivering fawn, the other a ravening dire wolf. "Behold the test!" he cried to me, frantic with his madness as he gestured to the orbs. From his robes he produced a crystal rod, no more than two feet long, that throbbed with crystal fire. "The rod!" he shouted above the enraged storm. "With the rod I shall—"*

*No more of his madness could I bear, and so risking the fury of the elements I fled the sage's halls and into the night....*

## History

It is unclear whether the *Apparatus* is a single device or a set of plans and concepts so infernal in their execution that the result is the diabolic machine known by that name. The doubt exists because several times this artifact is said to have been both invented and destroyed, and yet it somehow seems to recreate itself elsewhere to once again wreak havoc upon those who experiment with it.

The first known construction of the *Apparatus*



was by one known as the Alchemist of Mor-dentshire, although this person is sometimes confused with Count Strahd Von Zarovich, another who figures in the tale. That tale says that the Alchemist created the *Apparatus* in order to divide a soul and purge it of evil or, as others maintain, to fuse his own incomplete soul with another. Whatever his goal, the Alchemist's ambitions became ensnared in those of Strahd and disaster occurred, destroying the *Apparatus* and its maker.

The monstrous *Apparatus* had more of a life than its maker, it seems, for it has reappeared in other lands, sometimes as it was and sometimes changed and improved. Thus it is that some sages maintain that the true artifact is not the *Apparatus* itself but the supposed notebooks of the original Alchemist, and that it is from these plans that the physical *Apparatus* is built. No one, however, can ever testify to seeing a copy of these notes.

One important feature of the *Apparatus* is the *rod of Rastinon*. This magical item, although not an artifact in its own right, is vital to several of the *Apparatus*'s powers. It must be set in place between the two chamber orbs and then powered by lightning—or so that is how the story goes.

## Campaign Use

The *Apparatus* is a wonderful artifact to threaten player characters with because its pow-



## Apparatus

ers of *transpossession* and *soul-splitting* strike at the very essence of the player character. The thought of having one's mind and psyche transferred into that of an orc or, perhaps worse yet, a goat should be enough to rouse fear in any player character.

Since the *Apparatus* is not small, portable, or even quick to use, any adventure involving it most have a strong villain, one who can trap the player characters and then operate the device. A strong villain needs strong ambitions, too. The goals of this villain are certainly more than just tormenting the player characters. They are only attacked because they are useful in some made experiments or because they threaten, knowingly or not, greater plans.

Should the characters manage to avoid the threats posed by the *Apparatus*, they can still be faced with other problems. Friends and allies may suddenly become enemies through *transpossession*. Innocents may need to be restored or transpossessed spies ferreted out. This may require the characters to seize and operate the *Apparatus*, all at great peril to their own selves!

Among all of the artifacts, the *Apparatus* is the easiest to remove from any campaign, for it has a history of overloading, exploding, and otherwise destroying itself. Whenever the device's time has passed, it is a simple matter to demolish it in a dramatic stroke of lightning. Another *Apparatus*, should it ever be needed, can always conveniently appear elsewhere, for like true science, once released from Pandora's box, it can never be banished completely.

### Powers

Unlike many other artifacts, the powers of the *Apparatus* cannot be utilized at will. Although magical in nature, the device operates more like a machine. To run, it must be energized by lightning. No other electrical source will suffice, for the *Apparatus* requires not only the voltage, but the elemental power that the lightning provides. The metal receptor plate in the top must be

struck 12 times in the space of three hours for the device to build up the necessary charge. Only one charge can be held at a time and beyond the time limit, the stored energies fade. The charge is enough to feed a single power of the *Apparatus*. Which power is used is determined by the operator, who must constantly supervise the machine's operation. *Transpossession* can be used without additional preparation, but the remaining powers of the *Apparatus* require the use of the *rod of Rastinon*, set in its place between the two globes.

**Invoked.** The simplest power is *transpossession*, the complete exchange of minds between two creatures. The subjects are placed in the two globes and, amid swirls of gas and glowing blue sparks, the transfer is made. All mental, spellcasting, and psionic abilities are transferred between the two bodies. The new form has the Strength, Constitution, Dexterity, and Charisma of the host, but the Intelligence and Wisdom of the transferred mind. The subjects are struck unconscious for 1d3 turns. Transpossessed subjects detect as neutral to all spells and psionics that would reveal alignment, ethos, or personality.

The second power, *soul-splitting*, divides a single subject into two personalities. The split separates some property of the psyche into its opposing elements—good vs. evil, law vs. chaos, wisdom vs. folly, etc. The two persons are physically similar, differing only in ways that characterize the nature of the split and the strength of each trait. The good personality may be fair and strong, if the original subject was filled with good, or sickly and pale if the subject was less than noble. Each personality has the full knowledge and abilities (within the limits of the separation) of the original body.

The two forms are also utterly opposed to each other, so that cooperation is impossible. Depending on the nature of the separation, one will seek to destroy the other or reverse the *soul-splitting* process. An evil twin would seek its counterpart's death while the good tries for reunion. A wise twin might revel at the freedom

## Apparatus



from the foolish half. A foolish twin is likely to become wild and bestial, filled with more-than-animal cunning. In all cases, the two separated properties become concentrated and exaggerated in each individual until the distilled trait dominates their personalities. It radiates with astonishing intensity to detection spells that reveal that trait.

The third power is that of *soul-fusing*. Here, two personalities are joined in one body. Normally this is done to reverse the process of *soul-splitting*, but it is possible to merge two unrelated personalities into a single creature. The merged form now has two separate minds within it. Each retains its own personality, including all class, mental, spellcasting, and psionic powers. One personality, however, cannot use the powers of the other.

The result of this fusion is seldom harmonious, for unless the two minds are in perfect agreement on all things, they will vie for control of the body. Any time there would be disagreement over a course of action, an Intelligence check is made for each mind. Should one succeed and the other fail, that personality seizes physical control. The subject's mannerisms, voice, accent, likes, and dislikes are instantly those of the dominant personality. Should both fail, the subject is wracked by fearsome headaches so severe that any action is impossible. If both succeed their checks, the subject's body is the battleground for control. Movements become confused and jerky, behavior erratic from moment to moment, as each personality tries to assert itself.

Attempts to detect the mental nature of such a person reveal details of the current dominant personality. If there is no dominant force, the result is a confused blur that might be mistaken for neutrality.

**Curse.** With the *Apparatus* there are perils both for those subjected to its horrible transformations and for those who would use it upon themselves or others.

For subjects, in addition to the perils described above, there is a chance that, unable to reconcile

oneself to the alteration, madness will occur. The subject (or subjects in the case of a split) must immediately roll a successful saving throw vs. death or succumb to incurable madness. Thereafter, the subject must roll a successful saving throw every day for a full week. Only after this time is the subject able to come to terms with the situation. Note that for those subjected to *soul-fusing*, each personality must roll a separate saving throw and it is perfectly possible for one personality to be sane and the other to be utterly mad.

The experimenter risks other fates each time the *Apparatus* is used. If the *Apparatus* is used within the RAVENLOFT® campaign setting (where the device was originally found), the operator must roll a Dark Powers check each time the device is used—even if the operator is the subject. Furthermore, evil "twins" created by the *Apparatus* are immediately adopted by the land.

If used outside of the RAVENLOFT setting (where such checks do not exist), there is a 20% chance (noncumulative) that the energies of the *Apparatus* create a field that transfers the device and surrounding locale (such as the building housing it), along with all characters, into the RAVENLOFT realm. (Players familiar with this realm know this is a serious curse.)

### Suggested Means of Destruction

- The machine itself is quite fragile and can be easily destroyed. However, it will recreate itself at some other place and time.
- The characters must travel back in time to the workshops of the original Alchemist and there destroy him, his works, and all his notes.
- Mystical barriers blocking the blend of science and magic must be erected to protect each prime material world. This will not destroy the device, but will prevent its appearance in that world.



## Artifurnace

The *Artifurnace* is a magical spelljamming device that draws its power from magical artifacts. Each *Artifurnace* is custom-made, tailored to contain and siphon energy from a specific artifact. It looks like a pot-bellied cast-iron stove with an iron mesh door and a gnomish handle near the stove pipe. The stove pipe is clamped and hammered shut.

### History

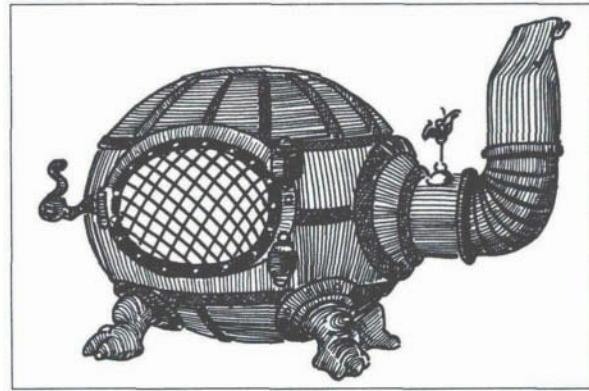
Icarus Straves, the fiendish leader of a magocratic planet from the Chronos crystal sphere, fought a long, centuries-old battle with the inhabitants of a world on the other side of the sphere. Since this war raged for nearly 300 years, Icarus ran out of competent, high-level spellcasters to man the helms of his fleet.

He put his best mages—those who sat on his council of 30—to work to find another way to power spelljamming crafts. For years they slaved over this task until only 20 were left. Finally, they discovered a method, but were horrified when they realized that a life must be forsaken to accomplish the task. Refusing to create such an arrangement, the mages revolted and fled, but Icarus found 15 of them.

Icarus read the mages' notes, which were very specific. A cast-iron pot-bellied stove lit with green hickory seedlings could be enchanted to capture the essence of an intelligent being. The essence would draw motive force from the energy of an artifact, giving a ship virtually unlimited power. After reading the notes, Icarus knew of 15 beings to use and soon had 15 *Artifurnaces*.

### Campaign Use

Only 15 *Artifurnaces* are recorded to have been made, and many were destroyed or hidden. These are obviously easy to use, although PCs might not realize what they have until it is too late. These artifacts are real prizes, so entire wars



could take place over who possesses them. PCs could be sent on a mission to steal one, or to guard against such a threat. Of course, PCs might be more inclined to destroy such an item.

### Powers

**Invoked:** Once installed on a ship, an *Artifurnace* provides an SR of 5 to that ship whenever it is activated, and it will run indefinitely, powered by the artifact within. The navigator activates the *Artifurnace* by lifting the handle. Pushing the handle down again deactivates the furnace. The navigator can also use any one invokable power possessed by the artifact within the *Artifurnace*.

**Curse:** Whenever the *Artifurnace* is activated, it is so hot that it causes  $12d6$  points of damage to anyone who touches any part other than the handle. It also has the side effect of attracting the attention of those powers tied to the artifact used to power the furnace. Finally, The *Artifurnace* shares all possible curses of the artifact used to power it.

### Suggested Means of Destruction

- The artifact used to power the *Artifurnace* must be destroyed.
- It must be placed within a spelljamming furnace and set adrift into the phlogiston.
- It must be crushed in the planetary gears of Chronos.

# Axe of the Dwarven Lords



This weapon is a short-handled axe backed by a clawed hammer head. The blade is pierced with intricate runes etched and plated in gold. The axe head seems extraordinarily flimsy until tested, when the cunning work of the carving and the temper of the steel shows the weapon's true strength. The hammer is made to look like an erupting volcano with the flames forming the head's jagged prongs.

## History

Legend says that the *Axe of the Dwarven Lords* is the last of the Five Great Tools forged by the First King, after the Brutal Pick, the Earthheart Forge, the Anvil of Songs, and the Shaping Hammer. With these, Silvervein Moradinson crafted the Fierce Axe, the finest of the five. Silvervein passed the axe on to the Second King, and so it went through the generations, until it became known as the *Axe of the Dwarven Lords*, symbol of the One Clan.

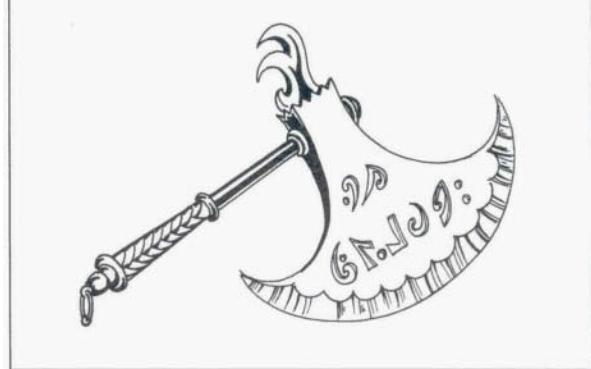
The One Clan was shattered and the age of the High Kings broken when Brassbeard slew his uncle, King Irontooth of Moradinson, out of greed for it. The dwarves fell into the chaos of civil war, and when all had ended the *Axe of the Dwarven Lords* was lost forever.

## Campaign Use

The *Axe*'s power lies as much in what it symbolizes as in its magic, for over the centuries a legend has sprung up that the return of the *Axe* will herald the return of the High Kings and a new Dwarven Age.

Adventures involving the *Axe* can have the player characters finding the weapon. Only dwarven PCs should have any idea of the weapon's importance; to others it is merely a powerful weapon. From here the PCs can be plunged into an adventure of dwarven intrigue and greed as rivals attempt to take possession of the *Axe*. The duergar may even attempt to steal it for their own.

The *Axe* should not resurface without cause, so



during all of the intrigue the PCs should discover a great threat to the dwarves. The clans might need to be united or the shade of Silvervein summoned to lead a last battle against the foe.

## Powers

**Constant.** The *Axe* is a +3 weapon, functioning both as a *sword of sharpness* and as a *hammer +3 dwarven thrower*. It grants dwarven detection and vision abilities at double the normal chance or range.

**Invoked.** The *Axe* can summon one 16-HD earth elemental (1/week).

**Random. 3 from Table 20: Earth Elemental**

**Curse.** Nondwarf characters permanently lose 1 point of Charisma when first touching the *Axe*. There is a 20% chance that any magical item possessed or touched by the owner is permanently negated. Finally, *artifact transformation* changes the owner into a dwarf, with the loss of abilities not allowed that race.

## Suggested Means of Destruction

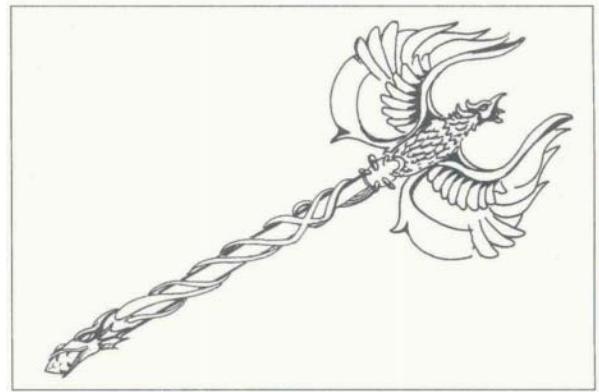
- The *Axe* must be melted down within the flames of the Earthheart Forge.
- It must be freely given to the deities of the orcs.
- Moradin, the dwarf deity, must be wounded by it.



# Axe of the Emperors



The *Axe of the Emperors* is a double-blited, two-handed war axe. The head is of the brightest adamantine, forged so that it looks like a rising phoenix, the talons wrapping around the socket to clutch a sizeable ruby. The bird's wing feathers form the serrated edges of the blades. The haft is a rod of black crystal wrapped in bands of silver. The crystal enlarges at its base into a carving of a coiled dragon, a great sapphire clutched in the creature's mouth. The item is originally from Taladas on the world of Krynn.



## History

It was in the Age of Dreams, when the ogres first warred among themselves, that the seditious Irix called upon the dark gods to give him a weapon to subdue his fellow Irda. His vile supplications were heard and the dark gods granted unto him the means to make the *Axe of the Emperors*.

Aided by the Axe, Irix plunged his people into civil war, splitting the good from the evil. The Axe led him to many bloodthirsty victories, but in the end the combined might of Irda brought him down. Fearful of the Axe, the greatest sorcerers and sages among the ogres saw to its destruction. At the end of their mystical workings the Axe vanished, apparently destroyed.

In truth, the Axe still existed, magically cast away from the ogres to the lands of Ansalon. There it was found by Ymrald, a green dragon, who added the treasure to her hoard. Wise enough to know it was a magical device, Ymrald spent decades trying to puzzle out its powers before giving up in frustration. When she died, it passed with the rest of her hoard to her children. Thus the Axe languished for thousands of years, a beautiful curiosity of dragonkind.

Such a situation could not last forever, and it ended when the treasure hoard was ransacked by a minotaur of spirit and skill, Ambeoutin, from whom the later emperors take their name. His raid was no accident, for a sorcerer among his people had guided the minotaur hero to the

dragon's lair. Yrmald's offspring strove to stop the thief's escape but was no match for the minotaur, now equipped with the Axe.

It is said that upon returning to his camp, the minotaur and his sorcerous mentor spent the night performing sinister rituals over the magical blade. Some contend that these gave the Axe even greater powers than it held before; others believe it only allowed Ambeoutin to master the secrets that were already there. All agree that with the dawn the Axe glowed with a greater fire than before. In Ambeoutin's hands it was an object of power and might. Minotaurs and ogres kneeled to his cause, while all others fell before the blade's deadly thirst.

Like Irix before him, Ambeoutin became unstoppable and through bloody war quickly carved a kingdom for his people. Unlike Irix, the minotaur ruled his people harshly but justly. As his time to die approached, Ambeoutin, once more advised by his mentor, took up his Axe and disappeared, setting sail for his ancestral homeland in the east.

## Campaign Use

The *Axe of the Emperors* is a powerful artifact, but because of its strictures it is not one the player characters are likely to use. Instead, they are far more likely to encounter this item either as part of a long-lost treasure hoard or newly discovered and in the hands of someone else.



## Axe of the Emperors

The Axe is an evil item and should be presented to the characters as something that must be stopped or destroyed.

One possibility for an adventure is that the Axe has appeared in a relatively quiet backwater village and has quickly dominated the local lord, a weak-willed NPC. With the Axe he is starting a reign of terror and conquest, though on a small scale. For the good of the oppressed farmers the player characters must stop this overpowered petty tyrant, even if he never becomes a threat to the entire world.

For a more dramatic adventure, the player characters can discover a minotaur kingdom in a lost valley, a kingdom ruled by the original Ambeoutin or a monstrous deathless parody of what he once was. The Axe has finally seized the mind of the great minotaur hero. The arrival of the characters rekindles the urge to conquer and now this ancient minotaur civilization is preparing to burst forth in a wave of conquest. Naturally, it's up to the player characters to stop things here and now.

Once the adventure is over, the Axe should not be left in the control of the player characters unless, of course, their only desire is to destroy it or hide it away forever. Ilda may appear to finish their attempts to destroy it. The minotaurs just might seek to enshrine it as a powerful relic of their history, although they are more likely to use it.

### Powers

**Constant.** The Axe has all of the properties of a *vorpal sword* (+3 bonus to attack and damage rolls, possibility of severing limbs). Against ogres and ogre-kin, the bonuses to attack and damage rolls increases to +5.

**Invoked.** The Axe is a powerful symbol of rulership and might. As such, it has powers equal to a *ring of human influence* and is particularly effective against ogres and ogre-kin (-2 penalty to all saving throw rolls). This power can be commanded at will. The Axe can also pro-

duce the effects of a *cause fear* spell to all within 120 feet (3/day).

**Random.** 2 from Table 12: Combat, 1 from Table 27: Movement

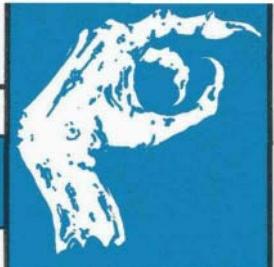
**Curse.** Created both for and against the ogre races, the Axe cannot be used fully by anyone without some ogre blood in their veins. Non-ogre characters using the weapon cannot call upon the Axe's *command or fear* powers. Furthermore, they are struck with a degenerative disease that drains 1 point of Constitution per week until the ability reaches 0 and they die. Once contracted, the disease runs its course even if ownership of the Axe should change. Mere handling of the Axe does not trigger this effect; the weapon must be used for some purpose (such as combat). The disease can be halted by a *cure disease*, but the character will not recover any Constitution until a *remove curse* is also cast. Constitution points are regained at 1 point per week.

With its hate-filled creation and bloody background, it is not surprising that the *Axe of the Emperors* is imbued with a spirit of intense evil (Int 18, Ego 17). This spirit will attempt *artifact possession*, and once this occurs, the character gradually becomes a triple-strength (12 + 3 hit dice) ogre of lawful evil alignment. Once the transformation is completed, the character becomes a permanent NPC. The spirit of the Axe seeks nothing but to kill ogres and their kin. If not quenched in ogre blood at least once a month, the Axe refuses to use its invoked powers.

### Suggested Means of Destruction

- The Axe must be sunk into the center of the Burning Sea.
- The tinker gnomes must examine it for one hundred years, during which time they find a way to disassemble it.
- Every ogre and ogre-kin with royal blood in its veins must be slain by the Axe

## Baba Yaga's Hut



*Baba Yaga's Hut* looks like a small, hexagonal hut with a thatched roof that is no more than 12 feet high and 10 feet across. A rickety chimney juts from the top. At a distance it seems to be mounted on stilts, though closer inspection reveals that they are giant chicken legs, fully another 12 feet long. It has a single door and two windows. The *Hut* is almost always found in the deep woods, surrounded by a picket fence topped with skulls.

The *Hut* is seldom still and is often seen spinning or capering about. Even when not dancing, the *Hut* bobs up and down, sways from side-to-side, or swivels about as if looking at things.

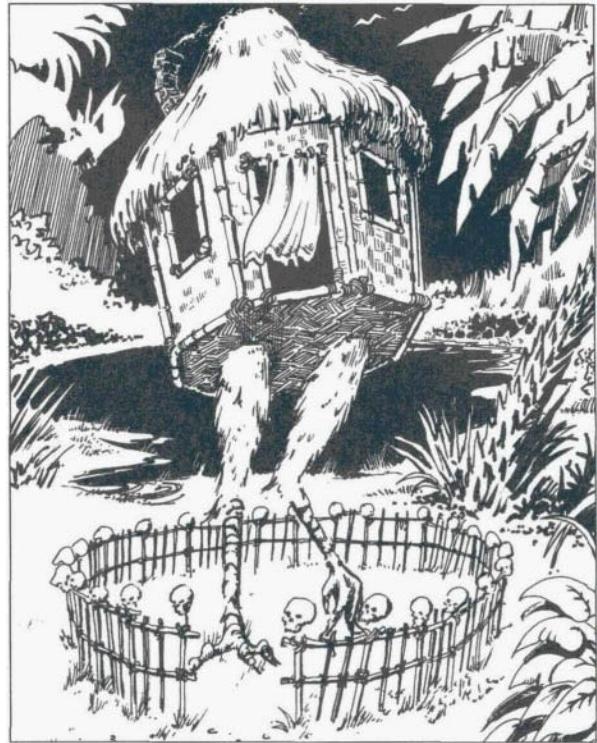
### History

Baba Yaga and her *Hut* are unique among all the artifacts in that there are two histories for them. The first history is of Baba Yaga the fearsome ogress who comes straight from Slavic folklore. The second history presents a fantasy Baba Yaga for those DMs who prefer not to have the "real world" intrude upon their games.

In folklore, Baba Yaga was a fearsome ogress (as in a hideous greater-than-human creature, not the AD&D® game ogre). Not only was she strong, but Baba Yaga also possessed great magical power. She cooked children, caused storms, and traversed the country with Death at her side. Her appearance was horrid, with wild hair, a bony body, fangs, and claws and teeth of stone. According to some, she protected the waters of life, while according to others she was a spirit of the forest.

Equally amazing were Baba Yaga's magical items. It is said that the ogress flew through the sky in a mortar of iron, poling it with the pestle. Some say that thunder was the clamor of the mortar and pestle as she flew. At her hand she always had a great club that could turn men to stone. Without a doubt, though, the greatest of her treasures was her *Hut*.

For those who wish to maintain a purely fantasy explanation for this artifact, Baba Yaga was



an evil sorceress of great skill, perhaps the greatest female mage who ever lived. More ruthless, farsighted, and determined than most of her counterparts, male or female, Baba Yaga spent a good number of her last years in a single-minded effort to create the *Hut*. Although many wizards of that time derided her as obsessed, Baba Yaga did not relent and eventually finished her finest creation. Although she seemed ancient beyond belief, the sorceress lived for a good number of years after this, travelling the countryside in her strange conveyance. Although she grew aged, Baba Yaga hinted that she had found a way to survive. Then, one day, she entered her *Hut* and never returned. Capering and dancing, the *Hut* disappeared from sight and vanished from the realm.

Since that ancient time, the *Hut* has been seen only a few times, always dancing. The reports of those who tried to enter it only reveal what most already know—that *Baba Yaga's Hut* is an item of great power.



Drazier

## Baba Yaga's Hut



### Campaign Use

Whether based on the real folklore or a fantasy background, there is no reason *Baba Yaga's Hut* or even Baba Yaga herself cannot appear in a campaign. In either guise, Baba Yaga can inspire the peasants of the countryside with great terror at the mere mention of her name, for even though she has long been absent, the memory of Baba Yaga and her *Hut* still linger on.

*Baba Yaga's Hut* is more than just an artifact waiting to be used. It is almost a living thing, a monster of sorts. It can move about, fight, and do other things of its own accord, thus making it one of the most difficult artifacts to control and use.

Generally, the player characters should only discover the *Hut* if the DM is willing to introduce Baba Yaga into the campaign. The player characters should always feel like trespassers onto her property, so it is important to keep players guessing as to whether Baba Yaga is alive, dead, or undead. If they do encounter her, the DM should prepare a suitable foe—certainly no less powerful than a lich.

The *Hut* can be the source of several related adventures. First there is the task of finding the artifact. This can both easy and hard. Local farmers might report sightings and attacks, but the characters still have to hunt down the roaming device. Once found, the characters have to enter and explore the *Hut*, since it is much larger on the inside than it should be. The *Hut*—being quasi-alive—will do what it can to hamper and resist the characters. It may even have guardians living inside it. Whether or not the characters gain control of the artifact, a final adventure would center around the return of Baba Yaga. She is certainly going to take a dim view of others stealing her *Hut*!

### Powers

Constant. The inside of *Baba Yaga's Hut* is a palace far larger than the outside. Enclosed within the walls are over 30 rooms, including

indoor gardens, kitchens, a library, laboratory, armory, bedrooms, and even an observatory. Many of the rooms have windows, but they all give the same view; that of the two front windows of the *Hut*. Within the *Hut*, only the master can use summoning, interdimensional travel, or teleportation spells. This master functions at two levels greater than normal (including extra hit points, spells, etc.) and gains a 20% magic resistance. In addition, the *Hut* has full senses of its surroundings (hearing and sight, including infravision) shared telepathically with its master.

Invoked. Before any of the *Hut*'s invoked powers can be used, the character must use a key phrase establishing control over the *Hut*, which only recognizes one master at a time. Thereafter the *Hut* can be commanded to run across any surface including water (movement 48), come when called (up to 7 miles distant), hop up to 500 yards in a single bound, or kick at any target within 10 feet (#AT 2, THACO 9, Dmg 4d6, and pin to the ground on a roll of 18 or greater and causing 4d10 points the next round). Each leg can only be hit by +2 weapons or better, has an AC of -2, 48 hit points, and regenerates 1 hit point per round. When a leg loses all hit points, the *Hut* settles to the ground, totally regenerated.

Random. The master gains 2 abilities from Table 25: Major Spell-Like Powers.

Curse. The curse of *Baba Yaga's Hut* is Baba Yaga herself. Sooner or later she will come to get it back. Since it is her home, it is likely to have secrets known only to her.

### Suggested Means of Destruction

- The interior pocket dimension must be swallowed into another one.
- the *Hut*'s hidden inner brain must be found and destroyed.



## Blackjammer's Cutlass

*Blackjammer's Cutlass* is a distinctive weapon of an outdated style. The blade is fashioned from a nonreflective black crystal, clearly not metal. The hilt is silver and fitted with an enormous basket depicting a sailor being keel-hauled. For all of its apparent size, it is far lighter than an ordinary cutlass. The cutlass is usually found in SPELLJAMMER® campaigns.

### History

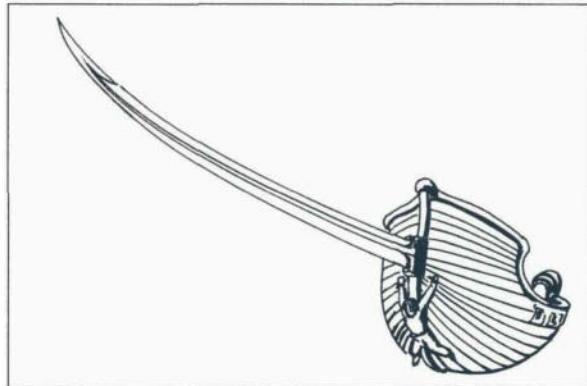
It is said that *Black Jammer's Cutlass* was forged in an old port hidden in the Tears of Selune of Realmspace. Its first owner was a pirate now known only as Captain Blackjammer, his own name forgotten in favor of his sword. Whatever his name once was, Blackjammer is still held up as a paragon of piratical ruthlessness and skill. Since Blackjammer's death (if he *is* dead, for there is some argument about this), the *Cutlass* has passed through the hands of many other captains and mates. The last known owner of the sword was Elsun of the *Dragon Claw*. Killed when her ship ran afoul of an elven man-o'-war, the story claims that the *Cutlass* fell overboard and is now drifting in the Flow somewhere between Oerth and Krynn.

### Campaign Use

Although the *Cutlass* first made its appearance in the SPELLJAMMER setting, there is no reason that it cannot be used elsewhere. Its powers are universal to all worlds where sailing and piracy occur.

The powers of the *Cutlass*, while useful, are not such as to completely unbalance a campaign. Thus the item can remain in PC possession for a long time.

The DM can use rumors of Captain Blackjammer's continued existence as the motive for several adventures involving the sword. In backwater ports, NPCs may be convinced that the character wielding the *Cutlass* is Captain



Blackjammer—and there is still a price on his head. Another possibility is that the captain still lives in a lich-like state and is determined to regain his sword.

### Powers

**Constant.** The *Cutlass* has +2 bonuses to attack and damage rolls and improves the character's Armor Class by 2.

**Invoked.** The *Cutlass* can create the effects of a *darkness 15' radius* spell (at will) that does not affect the wielder. It also endows its owner with proficiency in all forms of navigation and seamanship (no chance of failure).

**Random.** 3 from Table 12: Combat

**Curse.** The *Cutlass* is imbued with a strong free-booting personality (Int 19, Ego 20). It can speak, doing so often and loudly, preferring bawdy songs and coarse jokes. It will insult the toughest thug in the bar, not caring if its owner is killed; there is always another. The owner also risks *artifact transformation*, being changed into a black-hearted pirate always on the lookout for ships to plunder and saying "Arrgh, matey!" far too much.

### Suggested Means of Destruction

- The *Cutlass* must be subjected to the combined fire of the Elven Armada.
- It must be crushed between two rushing meteors.

## Book with No End



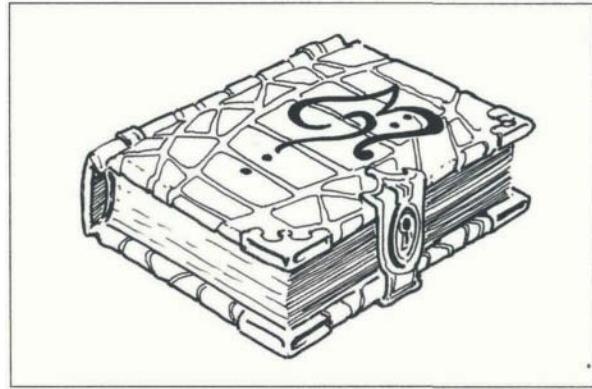
The *Book with No End* is modest-sized tome with covers bound in the hide of a hatchling red dragon and hinged in gold. A golden clasp seals the volume and illuminated sigils emblazon the front and back. The pages are made of thick parchment, smooth and uniform, and each is edged with gold leaf. Despite its curious name, the book has exactly 100 pages, weighing about eight pounds. All told, the book is a notably mundane-looking artifact.

### History

*The Book with No End* was created by a wizard of little note or reputation known anymore only as Magus. No direct records of this wizard, his ambitions, or the means by which he created the book exist, but several sages who have spent time in the study of this item agree that, based on the properties of the tome, Magus was striving to make a device of some considerable power—no doubt for world domination or a similar unattainable goal.

Whatever the ambitions of this Magus, his wizardly skills were not up to the task. There is little doubt that he created an item of considerable power, but his workmanship was flawed. Tales say that in his greed for power he rushed his work, taking shortcuts where time and patience would have been better rewarded. Blind to his own mistakes, Magus managed to create a device that consequently devastated the entire countryside the first time he attempted to use it. Instead of granting him the power and mastery he desired, *The Book with No End* pushed the already unstable wizard over the brink of sanity.

Since Magus's day, the book has appeared several times, sometimes with beneficial effect and sometimes to the utter woe of all who find it. It supposedly provided the power needed for the wizard Vorst Dircson to overthrow the hated Lich-King of the North. It was also supposed to be the cause of the madness that seized the wizard-scholars at the College of Fire in Halverston



(a madness that ended in the explosion of that academy and the devastation of Halverston's port). It is clear from these and other incidents that the book is intended for wizards and even they must handle it at their own peril.

The current whereabouts of the book are unknown. Deceitful rogues have been known to pass fake copies onto gullible wizards. This is really much simpler than it sounds, since normal detections and magical checks are known to fail on items of artifact power.

### Campaign Use

The *Book with No End* is an acceptable item for player characters to find and use, although prolonged use risks the death of the entire adventuring party. Because most of its effects last only as long as a PC has the book, it is possible for it to be introduced and removed with little long-term damage to a campaign.

Because of the book's ordinary appearance, it is possible for the characters to obtain it from someone who does not know its true value. It is equally possible that the characters might have no idea of what they have. This process of discovery, either by accident or as a result of the plots and schemes of others seeking the book, constitutes an adventure in itself.

Discovering and deciphering the riddle of the book may also be part of a greater adventure. In this case, there is a greater threat to the player



## Book With No End

**Table 1: Suggested Powers**

P.#	Power or Table (Table #)	13	Personal Enhancement (31)
1	Divination (16)	14	Abjurations(10)
2	Minor Spell-Like Powers (26)	15	Offensive Powers (28)
3	<i>Conjure elemental</i> (1/week)	16	Offensive Powers (28)
4	Divination(16)	17	Divination (16)
5	Conjuration (13)	18	Elemental Water(19)
6	Personal Enhancement (31)	19	Planar(32)
7	Personal Enhancement (31)	20	Movement(27)
8	<i>Shapechange</i> (1/week)	21	<i>Death spell</i> (1/week)
9	<i>True seeing</i>	22	<i>Power word, stun</i> (1/day)
10	Major Spell-like Powers (25)	23	Enchantment/Charm (21)
11	Minor Spell-like Powers (26)	24	<i>Symbol offear</i> (1/day)
12	Divination (16)	25	Enchantment/Charm (21)
		26	<i>Power word, blind</i> (1/week)
		27	Portrait of Magus

characters (and the world)—possibly the appearance of an even greater and evil artifact in the wrong hands. The *Book* then becomes a desperate but useful means of defeating the foe.

Once the *Book* has served its purpose, it is best removed from the campaign. Wise player characters may do this on their own; otherwise, it may have to be stolen, or worse still, the curse triggered. Of course, at least one player character will have to die to save the others in this case.

### Powers

All the powers found in the *Book with No End*, whether constant or invoked, are found on specific pages therein. The book has only 100 pages (far shorter than the infinity its title implies) and of these only 27 have anything on them. Reading any page is only possible with the use of a *read magic* spell, with one spell needed per page.

A suggested listing of pages and powers is given above. The DM can freely rearrange or alter these pages. As player characters read pages, it is their responsibility to track page numbers for later use.

**Constant.** Wizards in possession of the book have all their spell potencies increased by 150% (range, duration, area of effect, and damage). In addition, the Personal Enhancement powers are

in effect any time the wizard is touching the book.

**Invoked.** The invoked powers can only be used when the wizard opens the book to the correct page and reads it aloud. A *read magic* spell is not necessary for this second reading.

**Curse.** PCs of classes other than wizard suffer 5d10 points of electrical damage (a successful saving throw vs. spell is necessary to halve this damage) upon opening the book. The user also risks *artifact possession* with each page read. Those possessed seek to lead in all things and eventually to rule absolutely.

Every time an invoked power of the book is used, there is a 5% chance of triggering a monstrous devastation as the animus of the book drains 10d10 points of damage from every creature within 100 yards. An owner that is killed becomes a picture on one of the book's blank pages.

### Suggested Means of Destruction

- When the blank pages are filled with images of its owners, its power is lost.
- The spirits of those trapped by the book must be freed.
- Each page must be incinerated in the fiery breath of a red dragon.

# Codex of the Infinite Planes



The *Codex* is a massive tome, far larger than any book has a right to be. It is said that two strong men can barely lift the volume. The covers are made of flawless black obsidian and the pages therein are sheets of lead hammered so thin that they flex like paper. These are illuminated with strange writings in languages unknown and illustrations both beautiful and horrific. No matter how many pages are turned, there is always one more.

## History

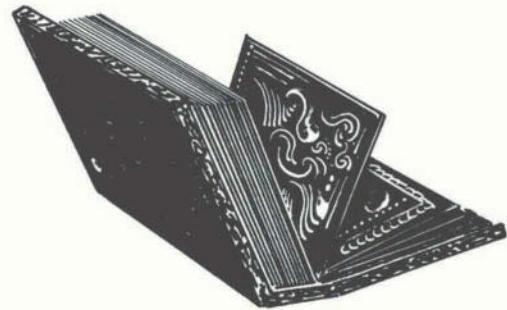
No one knows the origin of the *Codex* or what its original purpose might have been except that it also known as *Yagrax's Tome*. The first mention of the *Codex* ties it to an unnamed wizard-priest who tyrannically ruled ancient lands now sunk beneath the waves. The source of his power, the book was also the force that sank his empire beneath the waves. Only the *Codex* survived; the secrets of its use were apparently lost with the wizard-priest, for now it is notorious for madness and death.

After a life of study, the archmage Tzunk actually found the artifact shortly before he vanished from the world. Of his extensive writings only fragments survive, and most of these are ravings about a beast and how Tzunk came to rule the City of Brass.

## Campaign Use

The *Codex* is a powerful and dangerous device and should only be introduced into high level campaigns when the DM is willing to use the outer planes. Because of its terrible curse, it is not an item characters should have long access to.

The *Codex* could be introduced through a series of strange catastrophes—unnatural events of other-planar origin. A wizard, driven mad by the secrets of the *Codex*, has breached a barrier veil in the outer planes, unbinding a great horror. The characters must find and safely use the



*Codex* to send the creature back, perhaps even battling it in its own realm.

## Powers

**Invoked.** All powers of the *Codex* are triggered by reading, if one knows where to look. The *Codex* can open a portal to any plane, demiplane, or prime material world at any location. The book, however, has no index or table of contents. The only other known power is to summon a greater fiend to serve for 24 hours (1/month).

**Random.** 4 from **Table 26: Minor Spell-Like Powers**, 4 from **Table 25: Major Spell-Like Powers**

**Curse.** Every page read, whether useful or not, has a 1% cumulative chance of triggering an awful fate (by accidentally opening the wrong portal)—irreversible madness, the arrival of a greater tanar'ri, 10-mile radius clouds of deadly poison (no saving throw), or worse. No character can read more than 99 pages before doom befalls them.

## Suggested Means of Destruction

- It cannot be destroyed, only safely hidden where it can cause no harm.
- Every page of its infinite pages must be read.
- One page of the book opens a portal upon the book itself, wiping it out of existence.



## Coin of Jisan the Bountiful

Prized by merchants and feared by caliphs, the *Coin of Jisan the Bountiful* is a simple gold coin the size of a dinar, bearing the symbol of Jisan on both faces. It is found only in Zakhara, the Land of Fate.

### History

The *Coin of Jisan* is as old as the goddess and has most frequently been found among her worshippers. It is said to be bestowed upon the worthy by Jisan or by Fate herself, giving them riches and wisdom, fertility and long life. The coin is a gift that is meant to be shared. Those who try to hold it longer than their appointed span suffer for their greed; no one is known to have held the *Coin of Jisan* for more than seven years.

Caliphs fear the *Coin's* bounty because they cannot control it, and some owners of the *Coin* have grown so popular that they have led revolts against oppressive caliphs. Wiser caliphs have married their daughters to those blessed by the *Coin*, thus gaining its wealth.

### Campaign Use

The *Coin of Jisan* is sometimes given by Fate to those who act for noble purposes, and to this end it may come into the possession of the PCs, perhaps as a reward for a mission that produced or restored bounty—ending a magical drought, reopening a major trade route, or lifting repressive taxes. Although it can be used without fear by the good of heart, it always attracts jealousy and greed in others. The dao, in particular, have long coveted the *Coin of Jisan*, and they and others will seek to steal it at every opportunity. If the holy slayers of the Gilded Palm ever decide it belongs to someone more worthy (such as themselves), they will act to threaten, extort, or even kill the owner to acquire it. Thus, mere possession of the *Coin* will create a web of adventures for the player characters.



### Powers

**Constant.** The owner gains the appraisal, haggling, and debate nonweapon proficiencies, or a +4 bonus to already-existing skills. None of the owner's businesses ever suffer misfortune, fields and palms always yield richly, and all livestock gives birth to twins.

**Invoked.** The owner can use the *plant growth* and *suggestion* spells (both at will) and the *weather control* spell (1/month).

**Random.** 4 from Table 22: Fate and Fortune, 1 from Table 31: Personal Enhancement

**Curse.** Those who use the *Coin* to help others are unaffected by any curse, but help must be given without expectation of any reward or gain. Those who use the *Coin* to gain palaces, treasures, and power are stricken with unquenchable hunger that grows in proportion to their greed. Eventually the character must spend every waking hour devouring barrels of tea and coffee, bushels of grain, and whole oxen. To be rid of the curse, the *Coin* must be given to a stranger.

### Suggested Means of Destruction

- The coin must be crushed under the heel of a tanar'ri lord in a land stricken by famine.
- A thief who truly desires nothing must bite the coin in half.
- The coin must be dissolved in the waters of the river Styx.

# Crystal of the Ebon Flame



The *Crystal of the Ebon Flame* is a flawless, diamond-like stone the size of a woman's hand cut into a faceted spire that suggests a flickering candle flame. When touched, rays of light and blackness leap within the stone's heart, giving the illusion of real fire deep within the gem.

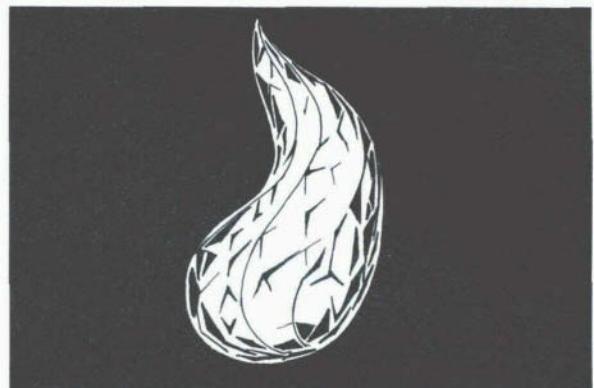
## History

Like so many artifacts, the origins of the *Crystal of the Ebon Flame* are lost in the shrouds of the mysterious past. Dwarves swear that the stone is like no other found beneath the earth, although they vainly contend that only a dwarf-jeweller of the greatest skill could have cut the stone so perfectly. Several scholars suggest that the stone may have a stellar origin, possibly mined from the very heart of a burnt-out star.

Because of its scintillating beauty and magical powers, the *Crystal* is a powerful holy relic of an obscure cult of fire worshippers. Once the cult was powerful and influential, but so vile were its practices that popular outrage led to the persecution of its followers. The few devout that escaped continued to practice in great secrecy. With time, knowledge of the cult has been transformed into myth and legend, until truth and fiction are completely blurred.

## Campaign Use

The obscure background the *Ebon Flame*'s cult allows the DM broad latitude in creating an adventure around this artifact. While in a strange city, the characters may tangle with the cult, eventually raiding a secret temple where the *Flame* is held. Alternatively, the PCs may discover the *Flame* in the ancient ruins of a cult temple (held by monsters or degenerate cultists). Naturally, the cultists want their *Flame* back. Eventually the PCs can expose the cult and the threat it poses to the city, kingdom, or empire.



The artifact can then be removed by placing it under the protection of local officials (so it can come back another day).

## Powers

**Invoked.** The owner of the *Flame* can summon *shades* (2/day). This and all powers are activated by gazing intently into its heart for 1d4 rounds.

**Random.** 4 from Table 26: Minor Spell-Like Powers, 1 from Table 25: Major Spell-Like Powers

**Curse.** All within 30 feet of the activated *Crystal* (including the owner) must roll a successful saving throw vs. spell or be affected by a *fire charm* spell. Charmed characters are also subject to a permanent *suggestion* spell (a second saving throw is allowed) attempting to convince them to become devoted followers of the *Flame*'s cult. The stone's sinister intelligence is determined to increase its power by adding more worshippers and slaying the followers of other gods. Fearing exposure, it uses stealthy means to carry out its goals.

## Suggested Means of Destruction

- It must be melted in the core of the earth.
- It must be shattered on the Para-elemental Plane of Ice.
- It must be crushed beneath Thor's hammer.



## Cup and Talisman of Al'Akbar

The *Cup of Al'Akbar* is hardly an inconspicuous item. It is a large chalice, big enough that, were it filled, it would take two hands to lift. The vessel is made of hammered gold and chased with a silver filigree. Twelve great gems (each worth 5,000 gp) are set in mounts of electrum to form a band around the rim. Overall, the craftsmanship is clearly the work of a goldsmith of extraordinary skill and artistry. Although it does not radiate magic, the cup is always bathed in a golden aura.

The *Talisman of Al'Akbar* is an eight-pointed star of hammered platinum. It is small, no bigger than a large pendant, and comes with a chain of gold and pearls so it can be worn as a necklace. Each point of the star is tipped with a diamond that sparkles in the slightest light. From the points to the center run elaborate patterns of golden inlay. It does not radiate magic.

### History

The *Cup and Talisman of Al'Akbar* are major holy relics. The two artifacts are always associated with a powerful god or goddess of healing, although the DM must select exactly which one is most appropriate from those in the campaign. In the FORGOTTEN REALMS® setting, Lathander could be used, while in the GREYHAWK® campaign, Pelor would be appropriate. (Note that these items will not be found in a DARK SUN® campaign.)

No matter what faith, according to the sect's dogma, the *Cup and Talisman* were given by the deity after a great disaster that brought untold devastation and suffering to the land. The two items appeared before the high priest in a dream. When the clergyman awoke, the *Cup and Talisman* were there, still sparkling with the radiance of the deity. Blessed with the items and knowledge of their use, the holy man went out and cured the multitude of sick and injured.

Unfortunately, the miraculous powers of the *Cup and Talisman* did not bring happiness to the people or peace to the temple. When travelers



returned to their distant homelands with tales of these two wonders, emperors, kings, and warlords coveted the items. Driven by greed and fear, they marched their armies and sent their agents, to seize the treasures.

Just what battles occurred and who won them is an answer lost with the names of those who warred for the artifacts. Perhaps one rose victorious over the others only to have the two treasures seized from him. Perhaps they were stolen by bandits in the chaos of war. All that is known is that when the wars finally ceased, the *Cup and Talisman* had disappeared forever.

Even today, though, the legend of their miraculous power lives on in expressions such as "cured by the cup" for any miraculous healing or "By the star of Akbar," an oath to ward off disease.

# Cup and Talisman of Al'Akbar



## Campaign Use

The *Cup and Talisman of Al'Akbar*, because of their powerful healing abilities, are both excellent items to let the player characters acquire and use, and yet unbalancing devices that are best taken out of player characters' grasps quickly in any campaign where they appear. The *Cup and Talisman* can be immensely useful items in an incredibly dangerous adventure where the characters frequently face horrible injury and death. These two artifacts may be vital for keeping the characters alive long enough to have a hope of concluding the adventure.

At the same time, the DM should not use the *Cup and Talisman* more than once in this way. The powers of the *Cup and Talisman* allow the characters to flaunt death (and thus perform supremely heroic acts), but if this risk is removed from all adventures, things will grow dull very quickly.

Ideally, the characters find the *Cup*, *Talisman*, or both as the prelude to an even more harrowing task. The characters need the life-giving powers of these artifacts in order to travel to the outer planes (where their own magic will not function) and defeat a great foe. The items may be needed to survive a perilous journey of great importance.

Furthermore, the *Cup and Talisman* are of great interest to nearly everyone. Followers of the original deity will want their relics returned. Warlords will want the healing power for their armies. Wizards may covet the potion-making powers of the items. Characters must be ready to fight to keep the artifacts.

Once their need has passed, the artifacts should be removed. Ideally, the characters return the relics to their proper masters, or else they finally fall prey to the relentless efforts to buy, steal, or seize the items. If absolutely necessary, the original deity can appear and claim the items. Woe to the characters who would at this point be foolish enough to refuse.

## Powers

### *The Cup of Al'Akbar*

Constant. Anyone of good alignment who touches the *Cup* receives the benefits of a *bless* spell. This lasts for 24 hours.

Invoked. The powers of the *Cup* are activated by filling it with holy water, usable once per day. If all of the water is drunk, it acts as a *cure critical wounds* or *neutralize poison* spell, or it can be divided into three portions that act as *cure light wounds* spells, although these fade in 12 hours.

### *The Talisman of Al'Akbar*

Constant. Anyone of good alignment touching the *Talisman* receives the benefit of a *remove curse* spell.

Invoked. Once per day the *Talisman* can cast a *cure disease* or *cure blindness* spell.

Resonating. Once per week, the *Cup and Talisman* can be used to create any one of the following potions: *healing* (5 batches), *sweet water* (3 batches), *extra-healing* (2 batches), *elixir of health* (1 batch), or *vitality* (1 batch). Furthermore, the items gain the power of a *resurrection* spell (1/day), effective only on good or neutral creatures.

Curse. These items can only be used by good humans and half-elves. When the powers of the *Cup or Talisman* are invoked, the owner ages 1d10 years. *This aging is irreversible!* Upon attaining maximum age, the owner is transformed into a zombie guardian of the artifacts, unraiseable by any means.

## Suggested Means of Destruction

- The *Cup* must be filled with water from the river Styx and the *Talisman* dissolved in it.
- Ten thousand *curse* spells must be cast upon the *Talisman*, and then it must be struck against the *Cup*.
- They must be touched by the deity of disease and death.



## Death Rock

The *Death Rock* is an evil relic of inky black stone, roughly the size of a man's clenched fist. When touched, the rock pulsates faintly, like the beating of a heart, and leaves the sensation of warm greasy moistness on the fingertips. The *Death Rock* exudes a palpable aura of evil noticeable to intelligent creatures.

### History

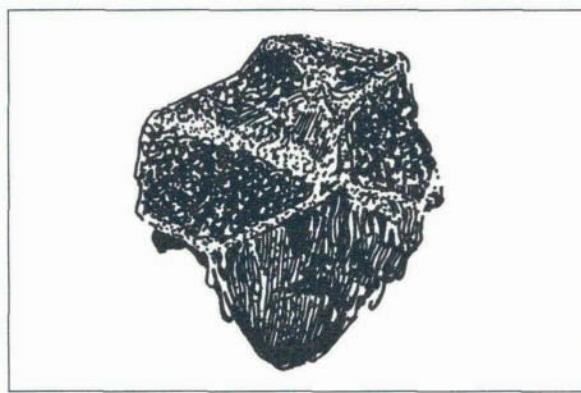
It is said that the *Death Rock* is the product of some far-distant eastern cult that worshipped a great salamander of the river. The cult was evil and its rites were of the foulest kinds. For years the cult survived openly, and although hated by all, no one could act against it.

Their terror finally came to an end when a peasant woman whose sons had been taken by the cult took up a sword. Though she was old and scorned by her neighbors for her folly, the woman prayed to all the powers of justice for revenge. For five nights the five judges of men came to her, bringing courage, faith, purity, mercy, and might. With these she challenged the living god. Their battle was great but in the end the old woman cut the fiend's heart free and cast it far away.

It is said that the heart became a stone, still filled with great and evil powers. Over the centuries, the *Death Rock* has found its way to the west, leaving ruin and destruction in its wake. It has not been seen for much time and it might now be finally lost forever.

### Campaign Use

Characters should only find the *Death Rock* if the DM wants to sorely tempt and test the heroes. The rock grants great power, but only to one person and at terrible cost to the PC's companions. The DM should know the players well, for if the temptation succeeds, serious ill will could develop among the players, threatening the harmony of the group.



### Powers

**Constant.** The *Death Rock* gives its owner all the abilities of a necromancer-mage of the same level as the character. The character knows all necromancy spells appropriate to that level but can only memorize and use necromantic spells. The character gains no hit points and does not earn or record experience as a necromancer. Experience and hit dice are gained normally in the character's other class and each time a new level is gained, the character also advances as a necromancer. The character loses none of the abilities of the other class and can freely mix the powers of both classes. The most favorable adjustments to THAC0, saving throws, etc. are used. If the character is a wizard, the selection of spells is doubled, although the PC is still limited to necromantic spells for the additional ones.

**Curse.** To activate and maintain the power of the *Rock*, the character's closest companion must be claimed each week as a zombie slave. If this is not done, the *Rock* instantly vanishes, not to be seen again.

### Suggested Means of Destruction

- It must be burned in the Flames of Pure Truth.
- It must be used to slay a god of death.
- It must be given to a man who was never alive.

# Hammer of Gesen



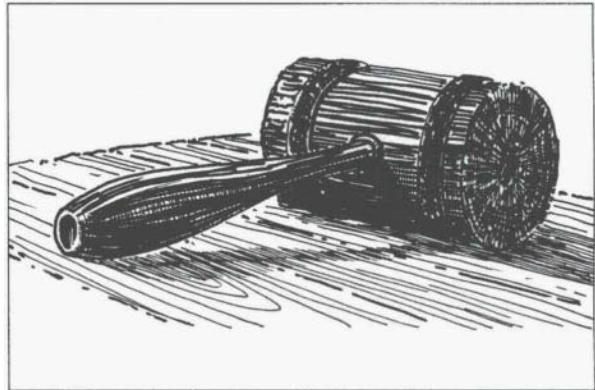
The *Hammer of Gesen* is a remarkably ordinary looking device—a large round-headed hammer much like a common carpenter's mallet. Its only noteworthy feature is that it is made entirely from coal-black iron. Even the handle is cast in iron, patterned to imitate the grain of wood that would normally be used. The *Hammer* is quite heavy and seems over-balanced, but once held it is quickly apparent that it can be handled with ease and grace.

## History

The *Hammer* is one of the two great weapons of an ancient barbarian hero, Gesen Khan. (The other is the *Iron Bow*, explained elsewhere.) Descended from the gods, he tamed the first horse, taught the nomads how to ride, made the first spell, and shot the first bow. Gesen won the *Hammer* by defeating a manggus of the earth who slew travelers with her iron weapon. Since neither hammer nor blade could harm the manggus, the two wrestled for three days, until Gesen tore the other in half. Following the advice of Grandfather Sky, Gesen bathed the *Hammer* in the creature's blood, whereupon it acquired magical powers. When the hero finally died, the weapon vanished with him. Since that time many have claimed to have found it, but these are the tales of rogues in the marketplace who seek to pass off crude forgeries.

## Campaign Use

The *Hammer of Gesen* is a good reward to a warrior player character and one that can be allowed in a campaign without too much risk to play balance. The weapon's curse will add role-playing difficulties for the character that should more than offset the advantages.



## Powers

Constant. When gripping the *Hammer*, the character's Strength equals a cloud giant's. (Str 23, +5 to hit, +11 damage, throw boulders 140 yards for 1d10 damage, bend bars/lift gates 90%). The weapon has no magical bonuses to hit but can strike any creature, even those that can only be hit by magical weapons.

Invoked. By commanding the *Hammer's* might, the owner can cast *power word, kill* (1 /week) upon any one creature struck by the weapon.

Curse. The *Hammer* can be used by any class or alignment, but over time the user transforms into a chaotic good fighter. Once a week a saving throw vs. polymorph is rolled, and if failed the character loses one class-related ability and acquires one that applies to fighters. Once the transformation is complete, the character is subject to *artifact possession*, becoming unable to resist any adventure or good cause. Powers lost cannot be regained. The character may continue as is or change to a new character class (like a dual-class human).

## Suggested Means of Destruction

- The manggus blood must be squeezed from the iron.
- It must be ground into a powder in a fearless man's mill.
- It must be returned to the spirit of the manggus who once owned it.



## Hand and Eye of Vecna



The *Hand of Vecna* appears to be a mummified left hand, black and claw-like. To be used, it must be placed on the stump of a left arm, where it will instantly graft into place. Once in place, it can be used as a normal hand, but always retains its horrid appearance.

The *Eye of Vecna* is little more than a shriveled clot or small pebble, blood red in color. Like the *Hand*, it must be affixed to the owner's body (in an empty eye socket) before it can be used. Once in place, it changes appearance to that of a golden, slitted eye, much like a cat's.

Once affixed, both items are permanently attached until the owner dies or they are forcibly removed. They radiate powerful magical auras that cannot be determined.

### History

In his time perhaps the mightiest of all wizards, Vecna was master of a kingdom now lost in the depths of the Flanaess's prehistory. Lord Vecna's rule was not kind and just, for he was filled with malevolence that, if known, would make even the feared Iuz the Evil tremble. As a great wizard, none within his realm dared oppose him.

So great was Vecna's power that when his time to die came, he escaped even that to become an arch-lich more horrid than ever before, allowing him to continue his reign of horror over the land. In the end, though, his own lieutenant Kas (see *Sword of Kas*) treacherously attacked the lich and in the ensuing battle both were destroyed. All, that is, but the arch-lich's hand and eye. These dismembered bits have survived the millennia since Vecna's passing, retaining in them only a small portion of Vecna's great power.

Each time one of these artifacts has surfaced, disaster and ruin have followed. Paddin the Vain used the *Hand* to start the Insurrection of the Yaheetes, a rebellion the Emperor of the Malachite Throne later crushed. With the *Hand's* power, the so-called Vecna II held monstrous sway over Tyrus for 100 years. The *Eye* was



instrumental in the extermination of the house of Hyeric, once the ruling dynasty in Nyrond, and Miro the Paladin-King was corrupted by the power of the *Hand*. Each time, the *Hand* and *Eye* have failed their owners at some crucial moment.

Over the years, a cult of worshippers has arisen to venerate the vile Lord Vecna and work to pave the way for his return. For this cult, the *Eye* and the *Hand* are powerful relics worth obtaining at any cost. Their servants are always watchful for any reappearance of the *Eye* or *Hand*, eager to track down and snatch them up from whomever possesses them.

The most recent of these reappearances occurred only a few years past, just prior to the great wars that engulfed the Flanaess, when both the *Eye* and *Hand* fell into the clutches of the cult. This event was marked by foreboding



## Hand and Eye of Vecna

failures of magic and evil omens across the land. Fortunately by all accounts, the *Eye* and *Hand* were cast through the dimensional portal of Tovag Baragu on the Dry Steppes and lost in some unrecorded void of the outer planes.

### Campaign Use

Both the *Hand* and *Eye of Vecna* are so evil that PCs should gain little good from either artifact. Fill their minds with tales of the tragic deaths and dire fates of those foolish enough to presume upon Vecna's power.

The most obvious goal is to keep these artifacts from falling into the clutches of the cult of Vecna. Both groups, player characters and cultists, are in a race to follow a path of rumors and legend to the end. Even if the characters succeed, they are still left with the problem of what to do with the artifacts. The cultists will not rest until the items are theirs. A variation on this is that the characters "accidentally" find the *Eye* or *Hand* and must destroy or hide the artifacts before the cultists do them in.

An intriguing puzzle for the characters would be to prevent a good NPC from using the artifacts, since this would doom the poor soul and perhaps many others. The NPC, probably a king or petty emperor, is in great danger of being overwhelmed by evil forces. Vecna's artifacts might have the power to destroy these enemies—but only by creating a worse evil. The players have to find a way to prevent this and still save the empire. Worse still, the ruler's advisor is urging him to take up the artifacts and smite the kingdom's enemies. He may be a secret cultist of Vecna or he might believe the same of the PCs.

A greater challenge is that the player characters must defeat a foe already using the artifacts, perhaps a depraved ruler within the borders of the former Great Kingdom. Note that the player characters cannot simply steal the devices—the enemy must be confronted and defeated before all is right again.

### Powers

The *Eye* and *Hand* can function separately or together. Both share the same curse, which is intensified if both items are possessed.

#### *The Hand of Vecna*

Constant. The user gains a 19 Strength, immunity to *magic missiles*, and inflicts 2d6 points of damage to plant-based creatures by touch.

Invoked. The user gains an instant death touch (no saving throw, 1/day).

Random. 8 from Table 26: Minor Spell-Like Powers, 7 from Table 25: Major Spell-Like Powers; There is a unique gesture for each power.

#### *The Eye of Vecna*

Constant. The user gains the abilities of a *true seeing* spell.

Invoked. The user can cast *eyebite* (3/day) and *domination* (1/day) spells.

Random. 3 from Table 16: Divination.

Resonating. When joined with the *Eye* of Vecna, the user gains 6 random abilities (2 from Table 16: Detection, 2 from Table 33: Protections, and 2 from Table 10: Abjurations) and 70% magic resistance.

Curse. As these were once the living tissue of Vecna, every use requires a saving throw vs. spell (-6 penalty if both *Hand* and *Eye* are owned) to avoid *artifact domination* (see Curses). The artifacts' goals are to gain more magical power, establish an empire, destroy the *Sword of Kas*, and summon Vecna to Oerth.

### Suggested Means of Destruction

- Vecna the demigod must be permanently and irrevocably destroyed.
- It must be cast into the heart of Oerth's sun.
- Every shade of Vecna's victims must be sent to a peaceful rest

# Herald of Mei Lung



The *Herald of Mei Lung* is a large tome, roughly the size of a small shield and six inches thick of otherwise nondescript appearance. Its pages are of the thinnest paper and each is covered in an elaborate script penned in golden ink. The language is unknown to any who view it, but can be read with the aid of a *comprehend languages* spell.

## History

At the birth of the world, the great and wise dragon Mei Lung was given the task of recording all that has, is, or will transpire in the world. Supposedly, should the great dragon fail in his duties, the universe would end. To prevent this dire fate from occurring, Mei Lung created the *Herald*.

Mei Lung was not merely satisfied to create the *Herald*, although many would view this as protection enough. Aware that disaster might befall not just him but his entire household (for dragons of that far eastern land lived in a style much different from the wyrms of the west), Mei Lung entrusted the magical volume to a sect of isolated and devout monks far away in the fastness of the highest mountains of the world. There the book has ever been, watched over by monks who now live only for its protection.

## Campaign Use

The *Herald of Mei Lung* is one of the few truly benevolent artifacts, possessing no harmful powers. As such, it can be a useful aid in a particularly difficult adventure, providing answers to mysteries and clues about the future. The player characters can never actually own the artifact. Instead they must go to it. This by itself is an adventure as the group treks across a hostile wilderness similar to the Himalayas to find the ancient monastery. Even then, dealings with the monks must be role-played, and the return journey survived.



## Powers

Constant. The *Herald of Mei Lung* is wondrous in that it writes by itself the history of every major and virtually every minor event in the world. Since this history starts with the creation of the world, finding information can take a long time. For every day spent reading the book, there is a 1% cumulative chance of finding the correct information. What is revealed is the truth, although often one-sided in its presentation.

The book records more than just the past, however. Any event occurring in the present can also be read about. The character need only turn to the final penned pages and read. It is even possible to read about future events on the final pages, although since the tales are still forming themselves, there is only a 20% chance of gaining useful information, and even then it may be incomplete.

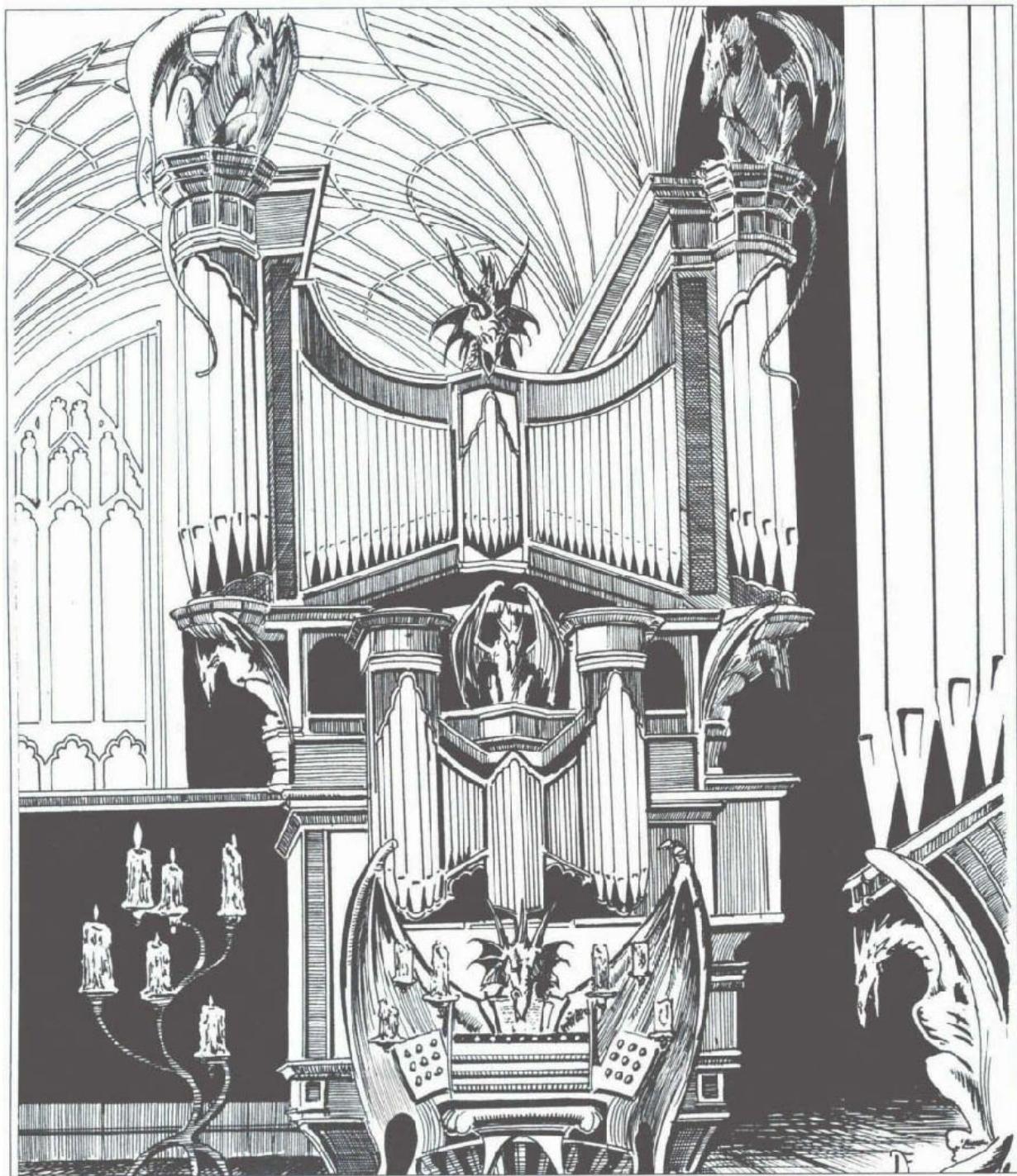
The *Herald* is protected with a powerful spell that automatically teleports the tome back to the monastery if it has been absent for more than 12 hours.

## Suggested Means of Destruction

- If the universe ends, the book also ends.
- One must go back in time and prevent Mei Lung from becoming the Celestial Historian.
- Mei Lung must be convinced that knowledge is meaningless.



## Heward's Mystical Organ



## Heward's Mystical Organ



*Heward's Mystical Organ* is a massive musical instrument fashioned to look like a particularly sublime pipe organ. The cabinet is a great horse-shoe arc with three full sets of keys; one of ivory and obsidian, one of jade and lapis, and the third of steel and brass. Arranged in three banks, one to each side and another across the front, are the organ's ivory stops, nine to a bank, 27 in all. Nine rosewood pedals sound the deepest of the bass notes.

The organ is more than just the cabinet though, for without the pipes it would have no voice. Each pipe is sounded by an elemental spirit. Made of gold and silver, some pipes are only inches in height while others stretch three stories high, almost to the ceiling.

Because the organ cannot be exposed to the elements (and it is in no way portable) it is always discovered housed in a cathedral-like building, not necessarily the same one each time. Sometimes the organ is discovered in the ruined shell of a temple, other times in a soaring cavern deep beneath the earth. Just how this occurs is one of the mystical properties of the device.

### History

In a time long ago when the age of elves was fading and the new age of man was just being born, Heward, Patron of Bards, despaired. Heward was a man more than a man, barely less than a demi-god, for it was a time when men could rise to such greatness. For centuries Heward had listened to and learned with joy the songs of the elves. His fellow humans, though, had no time or interest in such graceful skills. Determined to teach mankind the genteel arts of composition and song, the great Heward spent his years building a device that would bring joy and wonder to the world. At last he finished his great creation—*Heward's Mystical Organ*.

It is said that the music Heward played on the *Organ* was stolen from the voices of nightingales and that no man or woman who heard his aires

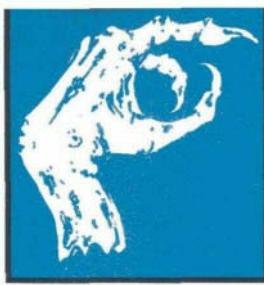
could remain unmoved. Even the reclusive elves and the dour dwarves were lured from their hidden dens when Heward's fingers bent to the keys. Of those who came to hear, some among them were inspired to spread the wonder they had heard. From Heward they learned the arts of harmony, composition, and more—all the skills to make beautiful music. These men and women went out among the people and so Heward inspired the first bards. It is even said that when Heward played, blighted soil flowered, rain fell upon command, even the sun lingered a little longer in the sky.

Heward's work did not pass unnoticed in the heavens, and among the divine powers some grew jealous of his skill. These gods spoke to the mice of Heward's hall, saying "Great Heward will some day call you vermin and use his music to drive you from this place. Go and gnaw on his organ before this can happen," and the mice with their foolish small brains did as the gods suggested. Perhaps, as some say, it was the elven gods who, fearful that their own songs would vanish, sent the mice—perhaps it was another. And so the songs of the organ changed and as the soured notes were keyed, evil things stole their tones. Thus the harpies found their voice and the sirens gained their power to lure. Enraged at the treachery of the mice, Heward played one last song on his organ that forever cursed them to be lowly and meek. Then everything disappeared without a trace.

Or so the story goes.

### Campaign Use

*Heward's Mystical Organ* is one of those artifacts best suited to a multi-part adventure, since several elements must be brought together before the *Organ* can be used. Because it is not a particularly practical device (being impossible to transport and difficult to use), most characters are not likely to seek out the *Organ* of their own accord. Therefore, the DM must provide them with a strong enough reason, a threat that can



## Heward's Mystical Organ

only be foiled by the correct use of the device.

Given the history and musical nature of the artifact, a peril such as the loss of all bardic lore or the evaporation of music throughout the world is particularly appropriate. Once faced with the problem, the characters must learn how the Organ can help, find the correct tune to play on it, practice that tune (for it must be flawless), discover the location of the *Organ*, and finally, get there. Of course, the agent or agencies behind this plot are not going to leave the characters unhindered. Ever-increasing efforts will be made by the enemy to stop them. Of course, along the way the characters gain hints to a few songs that just might be useful to them.

At the end of the adventure, the characters could experiment with the organ, although this would be most foolish. Alternatively, if the DM wants to remove the artifact, it can simply vanish as soon as a song is poorly played.

### Powers

**Invoked.** To use the *Organ* properly, characters must know two things; the exact song to be played and the settings for the stops of the organ. Only specific combinations of a particular song and exact stop settings have any effect. There are at least 23 powers of the *Organ*, requiring 23 different songs. (More can exist if the DM desires.) DMs can create their own list of tunes based on their own tastes in music. (It can be particularly effective to choose classical organ works and then play them on a stereo just as the player characters attempt the same.) It is generally a good idea to mix up the selections so that players cannot guess correctly based on their knowledge of the DM. A form is provided in **Appendix C** for the DM to record the settings.

The stops are noted by a coded sequence. There are 27 stops lettered A-Z and one more labelled !. Each stop has eight settings (1 through 8). The settings are noted as a combination of letter and number. For convenience, any stop all the way in (set to 1) is ignored. Thus the stop set-

ting for a particular song might be A7, G2, H3, I5, R6, S6, V2, and !3. The last setting (!) is important for, if set incorrectly, the *Organ's* curse is automatically triggered. Once all the stops have been set, the song can be played. A successful proficiency check must be made by one skilled in playing such an instrument. If failed, the character has erred during the course of playing, potentially triggering a bad effect.

The effects of the *Organ's* 23 songs are quite varied. A suggested breakdown is given here, or the DM can create an effect that matches the goal of the adventure.

5 abilities from **Table 31: Personal Enhancement**

6 abilities from **Table 10: Abjurations**

6 abilities from **Table 21: Enchantment/Charm**

3 abilities from **Table 11: Cataclysms**

3 abilities from **Table 13: Conjunction**

If the song or setting is incorrect or if the playing is poor, the DM should roll on the table below, **Bad Reviews**, for a result.

### Bad Reviews

d10 Roll	Result
1-7	No result
8-9	Curse
10	Random effect

**Curse.** It is said that only Heward could play the *Organ* without fail. Should any character trigger the curse, all those within the hall must roll a successful saving throw vs. death with a -4 penalty or be stricken mad, tortured by the screeching tones of the pipes. Those mad forever wander the world, unable to bear the slightest sound yet unable to tolerate silence either. Mad characters lose all class abilities except saving throws and hit points and are controlled by the referee. The madness can only be cured by a *wish* spell.

There is also the risk that a character will play the *Organ* too well. Should the proficiency check

## Heward's Mystical Organ

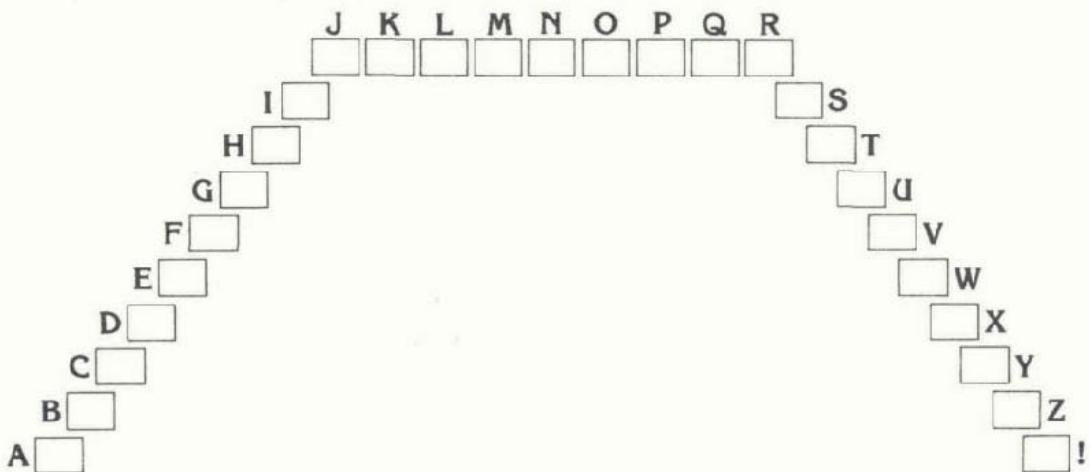


be a 1 (or less), the keyboardist has played with near divine inspiration, worthy of Heward himself. At the end of the piece, the musician is instantly struck with melancholia, knowing that this performance is never likely to be matched. Those listening must roll checks against their Wisdom, with those who fail coming to the same conclusion. (Wiser characters are able to rouse themselves from this depression.) Stricken characters take no joy in life, for they have heard the most sublime beauty and gradually waste away, unable to even motivate themselves to eat or drink.

### Suggested Means of Destruction

- The King of the Mice must be convinced to lead his people in an attack on the *Organ*, for only they can destroy the instrument's inner workings.
- The worst composer in the entire world must be found to play the instrument. The cacophony that results causes such a titanic explosion that the *Organ*, its hall, and the surrounding area for a half-mile radius are destroyed.
- The *Organ* must be burned in a fire kindled with a copy of every work that Heward ever composed.

### Heward's Mystical Organ Stop Setting Chart





## Horn of Change

The *Horn of Change* is quite ordinary looking, as far as artifacts go, so much so that it is indistinguishable from other magical horns. The *Horn* is made of polished brass and is shaped like a curving ram's horn. Sigils are stamped along its rim and a chain of golden links is the carrying strap.

### History

The origins of the *Horn of Change* are quite clear and can easily be learned by those who ask. Several hundred years ago (give or take a few decades), a rogue named Eustos was spending an evening at the gaming tables. He had been successful in the market that day, and his luck continued with the dice; he won throw after throw. As the evening wore on and Eustos drank and thought less, he foolishly bragged that he must surely have won the favor of the gods of luck, for no odds were too impossible for him that night.

Well, such a boast cannot go unheard and in a short time a charismatic stranger came to the table. Suddenly no throw did the stranger miss, nor any could Eustos make. Finally Eustos offered the greatest and only treasure he had remaining—his very soul. Against this, the stranger put up a plain brass horn. Eustos made the cast—and won.

It is said that the stranger smiled and told the rogue that the horn could bestow great power or immense woe, for each sounding was a roll of chance. Perhaps this is true, for after gaining a reputation for wonders, Eustos vanished one day and was never seen again.

### Campaign Use

The *Horn of Change* is a purely chaotic artifact. Thus, it is a wonderful item to give to the player characters. While there is no predicting the balance of its powers, the *Horn* will provide many opportunities for role-playing, as its unpredictable powers come into play.



### Powers

**Constant.** Any character who picks up the *Horn* is instantly aware of its possibilities. Show or explain the table below to that player.

**Invoked.** When the *Horn* is sounded, roll on the table below to find the result. This roll cannot be influenced in any way. Roll on the appropriate table to determine what power immediately takes effect.

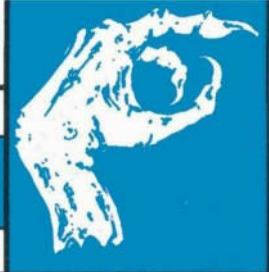
d100	Power
1-10	Table 12: Combat
11-25	Table 21: Enchant/Charm
26-40	Table 13: Conjunction
41-50	Table 10: Abjurations
51-75	Table 25: Major Spell-Like Powers
76-95	Table 14: Curses
96-100	Table 11: Cataclysms

**Curse.** Each day that a character owns the *Horn*, there is a 1% (cumulative) chance that the character will be seized by a gambling fever so intense that no honest wager can be resisted, regardless of the odds. This only passes when the character gives up or loses the *Horn*.

### Suggested Means of Destruction

- The powers of luck must be gambled with to destroy the *Horn*.
- The gods of justice must be cheated, an ultimate gamble.

# Invulnerable Coat of Arnd



The *Invulnerable Coat of Arnd* is a shimmering bright coat of chain mail made from fine chain links of silver that covers the wearer's upper arms, torso, and groin.

## History

Only scant details still remain of the people of a small, ancient nation oppressed and impoverished by the wizard Virtos. All of the champions sent by the people to free them from Virtos's yoke had failed. With no one else to take up their cause, the priests and great craftsmen combined forces to create a mail coat. This artifact would endow the wearer with the courage and strength to defeat Virtos. When the coat was completed, the priests prayed for a champion.

One week later Arnd, a humble priest from the south, entered the city. Arnd's order believed strongly in aiding impoverished folk at any opportunity, and Arnd himself was a most dedicated follower. Upon learning of the people's plight, Arnd agreed to don the *Coat* and lead the masses into battle. The victory was a sound one, and Virtos was overthrown utterly. After the victory, Arnd disappeared, taking the *Coat* as a gift.

## Campaign Use

The *Invulnerable Coat of Arnd* is perfect for any classic good vs. evil epic adventure. The PCs could either find the *Coat* themselves and use it to swing the tide of a great war, or perhaps they must prevent another from claiming it for the other side. It is an artifact that will not unbalance a campaign, for once the quest is fulfilled, the *Coat* disappears, seeking a new wearer.

## Powers

**Constant.** The *Coat* grows or shrinks to fit any humanoid character from 3 to 8 feet tall. The wearer is impervious to any physical attacks



made on rolls of less than a natural 20 and gains a +5 bonus to all saving throw rolls. The armor protects against fire attacks as a *ring of fire resistance* and is immune to acid, cold, and electrical attacks.

**Invoked.** A cleric wearing the armor and uttering a special prayer gains 3 experience levels for 4 days (1/month). The cleric gains all hit points, spells, attacks, and saving throws associated with the new level.

**Curse.** The spirit of Arnd still inhabits the armor and attempts to aid the poor whenever possible. While in the presence of impoverished or suffering people, there is a 70% chance that the spirit of Arnd will take possession of the wearer in order to aid the unfortunates. The wearer spends 2d4 + 1 hours roaming the area, seeking out the poor and helping them as a 14th level cleric (even if the character is not a cleric). When the spirit of Arnd releases the character, no memory of what has happened remains.

## Suggested Means of Destruction

- It must be unraveled by one without conscience.
- It must be fed to the father of rust monsters.
- A deity of avarice must be forced to wear the coat, whereupon the magic is released violently (roll once on Table II: Cataclysms).



## Iron Bow of Gesen

Upon casual examination, the *Iron Bow of Gesen* appears to be an ordinary short bow of the type used by horse raiders, lacquered black and strung with a shimmering cord. Closer examination reveals that the bow is of iron, cunningly wrought to seem like wood, while the string is a golden wire. The *Bow* is light and can be drawn back with ease, bending more than iron should ever allow.

### History

The *Bow* is one of the two great weapons of Gesen Khan, a legendary chieftain among the horse nomads. (The other weapon is the *Hammer of Gesen*.) Gesen was supposedly the first to unite all the warring tribes.

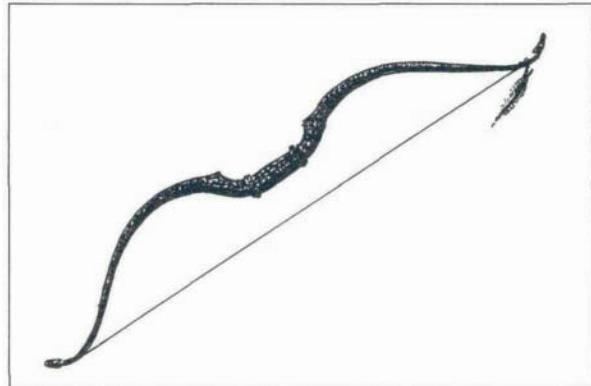
One of Gesen's treasures was the *Iron Bow*, supposedly the first bow ever made. No ordinary person, it is said, could bend it, and none could withstand the fearsome arrows loosed from its string. A single shaft from it could Sunder a tree or shatter stone. Furthermore, since it was the first bow, it was the greatest and wisest of all bows. No one who touched it shot poorly thereafter.

Eventually Gesen died and was buried somewhere on the steppe. It is said that the bow was interred with him, but since that time, many claim to have seen or used it.

### Campaign Use

The *Iron Bow* is an excellent artifact for use by a warrior, especially if the adventure pits the party against some tremendous foe. Because of its seemingly normal appearance, characters will have to be constantly wary of fraudulent copies.

Other warriors of all sorts will covet the artifact, and the group will be besieged by claimants based on ancestry, great need, and fitness. Most will try to take the *Bow* by force. The characters will find themselves in a situation not unlike a



notorious gunslinger who must always face a new challenger.

### Powers

**Constant.** Any arrow shot from the bow is temporarily transformed into an *arrow +5*, providing THAC0 and damage bonuses. Arrows leap from the quiver to the string of their own accord, allowing up to four shots per round. The bow has twice the range of a normal short bow.

**Invoked.** Three times per day, the owner can fire an arrow as a *lightning bolt or flame arrow* spell (each cast at 20th level). Once per day the owner can choose and use any *arrow of slaying*.

**Curse.** Users of the bow risk *artifact transformation*. Should this occur, the character gradually changes in features and knowledge to a wild horseman of the steppes. The character may forget how to read or sail, instead becoming an expert rider. The transformation does not affect class abilities. Once the transformation is complete, the character is subject to *artifact possession*, becoming unable to resist any adventure or good cause.

### Suggested Means of Destruction

- It must be returned to the vengeful shade of Gesen, who is wandering the steppe.
- It must be flattened with 1,000 blows from the *Hammer of Gesen*.

# Iron Flask of Tuerny the Merciless



The *Iron Flask of Tuerny the Merciless* is a heavy urn stoppered with a turnip-shaped plug. It is small enough to be carried in the palm of a hand. The urn itself is plain, but the stopper is engraved and embossed with runes of power.

## History

In all human history only one man has epitomized the essence of pure evil, Tuerny the Merciless. Tuerny was a powerful mage who served as counselor to the king of a small country. Feeling that the king was a weak and foolish ruler, Tuerny and his agents murdered the royal family as they slept and he seized the crown for himself. Using his vast magical powers, Tuerny charmed or enslaved most of the army. He was able to summon foul tanar'ri and set them loose on the helpless people, but had little control over them, so Tuerny began expending vast amounts of energy to craft a device capable of bending them to his will. With all in readiness, he summoned forth a great tanar'ri, took control over the beast, and imprisoned it in the flask.

Meanwhile, news of Tuerny's atrocities reached neighboring kingdoms. They raised great armies to crush Tuerny and his foul minions. These devastating wars lasted years but resolved nothing. Finally Tuerny opened the bottle—only to have the released creature grab him. A blood-curdling scream filled the air as Tuerny transformed into a foul and hideous monster and vanished, along with the flask and the creature.

## Campaign Use

The power of the *Flask* is such that inexperienced PCs will quickly find themselves overwhelmed. A better approach is to have the PCs either seek out the item, or to have them prevent others from acquiring it. Perhaps they must find a way to prevent an otherwise good ruler from using the power of the *Flask* to change the tide of a desperate war.



## Powers

**Invoked.** The user of the *Flask* draws upon the power of one of the following tanar'ri imprisoned inside it; a nabassu, glabrezu, marilith, or nalfeshnee. The actual tanar'ri contained in the flask can be determined randomly or selected by the DM. It can be released to wreak havoc upon any targets the user chooses for up to 8 hours. If it is killed, it instantly returns to the artifact. The fiend must otherwise be commanded to kill at least once before it can be ordered back into the *Flask*. If this is not done before the 8 hours expire, the curse is instantly activated (1/day).

**Random.** 2 from **Table 28: Offensive Powers**

**Curse.** There is a cumulative 5% chance each time the *Flask* is used that the tanar'ri will be able to turn on the user. When this happens, the user is taken to the tanar'ri's home plane to serve as a dretch. The artifact also afflicts the user with *artifact transformation*, changing the user's alignment to chaotic evil and instilling the desire to utterly conquer and destroy all known creation.

## Suggested Means of Destruction

- The user must imprison 99 other greater tanar'ri in the *Flask*.
- It must be filled with the tears of 1,000 orphaned children, which melts it.
- The *Flask* must be filled with earth from every battlefield Tuerny fought on.



## Ivory Chain of Pao

This artifact is highly distinctive in appearance, an ivory chain whose links are carved in the fashion of men with arms outstretched. Each link is cunningly made so that the hands of one figure interlock with the next in line. Unlike metal chains, the links here are not closed loops and it should be possible to unhook individual links. However, the chain shows no indication of falling apart. The chain is approximately 12 feet long.

### History

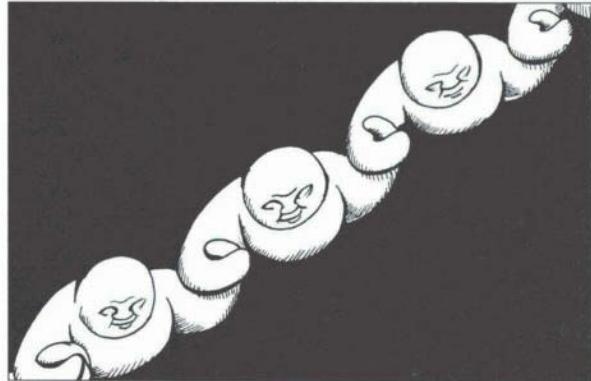
The *Ivory Chain of Pao* has a long and colorful history in the lands of the east, but is virtually unknown to western sages. This is the tale, highly abbreviated, as it is known to those eastern scholars. Only those western sages with contact to the distant oriental lands would know any bits of this tale.

The early history of the chain is very vague. Common tradition holds that it was fashioned in the Age of Red Earth by Master Pao, the Lesser Immortal of Mount Yei, and given to the nine First Emperors, who ruled the empire jointly. The chain, it is said, was to symbolize their unity and the harmony they brought to all civilized people (i.e. the empire).

Unfortunately, it brought tragedy. One night an audacious thief slipped into the treasury and stole the chain in the seventh year of the Nine's rule (some say this thief was inspired by Monkey, the Lord of Mischief; others, by an evil god). Shortly thereafter, turmoil grew in the southern realms of the empire as a new cult rose to challenge the Emperors.

It was at this time that the Nine Emperors withdrew to heaven, leaving the empire in the hands of the First Dynasty. As the evil cult in the south continued to grow, the emperor sought the secret of its destruction. Finally he and his poet-brother went south to challenge the cult.

It was there that they discovered that Nan Kung Chi, the high priest of the Black Leopard cult, had the *Ivory Chain*. With it the priest had



bound the great leopard-fiend of the cult and forced it to his will. Guided by the wisdom of his brother, the Emperor Chin shattered the *Chain* with a single stroke of his spear, thus ending the terror of the leopard cult.

Many would have assumed this to be the end of the *Ivory Chain's* power, but Master Pao had been more cunning than that. It is said that the *Chain* vanished with the parting of a single link, only to later reform itself. This must certainly be true, for the *Chain* figured into an another great event—the fall of the Copper Fiend of Tros.

If little was known of the Black Leopard Cult, even less has been recorded of the Copper Fiend. It is known that this monster rose to great power in the northwestern reaches of the empire, seizing several provinces for his own. These it ruled with absolute authority and terror for many decades. Finally the horrors of the fiend became too great and the emperor called for heroes to help regain his lands. Wo Mai and his companions, loyal to their emperor, undertook the dangerous task. It is unknown just how they overthrew the Copper Fiend, but accepted stories say the *Ivory Chain of Pao* was instrumental in binding the creature and bringing it back to the imperial court. There it was imprisoned in the *Acorn of Wo Mai*.

After this great event the *Chain* dropped from all accounts of history. Some scholars say it was ground into dust and forged into the *Acorn* that holds the Copper Fiend. Others think it remained in the imperial treasuries until the fall

# Ivory Chain of Pao



of the Hai Dynasty, when the Sixth Emperor went to invade a neighboring land. There it was supposedly lost (along with the Sixth Emperor) when the invasion fleet sank in a great storm. The story continues that the *Chain* was recovered by a foreign navigator named O'Rourke, who was in the employ of the dead emperor. It is quite possible that he carried it back to the lands of the west—or perhaps he did not.

## Campaign Use

The *Ivory Chain of Pao* is not a particularly powerful artifact for common adventuring. Its powers only affect outer-planar creatures, so unless these figure into the campaign, the chain is going to be nothing more than an interesting curiosity. However, should a great outer-planar threat appear....

The DM should build the adventure around the *Chain's* powers. The obvious possibility is that something awful and of great power has broken into the Prime Material world and the *Chain* is necessary to overcome it. While not particularly original, this plot-line can be quite exciting if well-executed.

Of course, it doesn't have to be this way. There is nothing that says there has to be a threat to the Prime Material world. The player characters, for various reasons, could journey to the outer planes where they would need the *Chain* to capture some powerful being. Perhaps it is needed for a powerful spell (that in turn stops a different threat to the safety of the campaign world). Perhaps the task is a *geas* imposed by a cunning lich, or payment to a high priest for services rendered. The group even might do something this dangerous simply to impress a powerful lord. A great king, caliph, or emperor would certainly think highly of heroes who presented a powerful fiend humbled by a simple ivory chain.

Furthermore, since the *Chain* can be taken apart, the simple business of discovering it can become quite complicated. The DM can introduce the artifact slowly. The group might find a

single link as part of a treasure hoard. Later they could find others, never with any explanation. Only after a considerable length of chain is gathered might they find clues to the *Chain's* purpose.

## Powers

**Invoked.** The *Chain* can be used in one of two ways, either as a whole piece or by individual links. When the whole *Chain* is wrapped around the wrists, neck, ankles, or waist (or the equivalent) of an outer-planar creature, that creature is automatically *bound*. Bound creatures must obey absolutely the commands of the owner of the *Chain* (who must hold one end of it when giving these commands). Although it seems extremely fragile, the bound creature is utterly helpless against the *Chain's* might, nor can it use its powers except at the bidding of its master.

If one knows the right way to twist and slide the figures, the links can be unlocked from each other. Once the whole *Chain* is broken (there are 48 links), it loses all power to bind. Any individual link can be thrown against a creature, with all of the effects of a *holy word* spell. Links hurled instantly vanish.

**Curse.** Each day that the *Chain* is used to bind a creature, there is a 5% chance it will break and vanish instantly. Newly freed creatures are usually quite eager to extract revenge on their former masters, in horrible and imaginative ways. Furthermore, outer-planar creatures will send earthly agents against the *Chain's* owner.

## Suggested Means of Destruction

- A secret method of joining each link so that the hands do not touch must be used.
- Each link matches a living hero (or heroine). When all are dead, the chain crumbles.
- It must be given to an elephant-god, who shatters the ivory.



## Jacinth of Inestimable Beauty

The *Jacinth of Inestimable Beauty* is a crystalline, fist-sized flower made from orange corundum facets sewn together with strands of gold.

### History

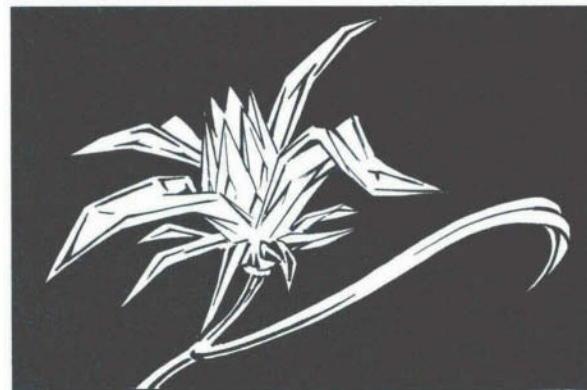
Tribal legends tell of a most exquisite corundum gem that was found by the first dwarves in the mountain range of their birth. The gem was of such unique beauty that their gods sent a vision to Jojonek, the first craftsman. So inspired, he labored for weeks cutting flawless facets from the fiery orange corundum gem. Minute holes were drilled at the base of each crystal petal and Jojonek carefully linked them together with fine gold chains. The result of his labors was a flawless, palm-sized crystal jacinth blossom. Delighted with the creation, the gods gifted Jojonek with four tiny bottles of scented floral oils. Taking each bottle in turn, he thoroughly oiled the blossoms until all of the scented oil was used.

Jojonek soon found patrons coming to his shop to admire his work. Jojonek began to brag to any and all who would listen that it was *his* artistic ability that had enabled him to craft such a fine piece of work. Of course, the gods were listening, and were not pleased.

Within weeks Jojonek's family began to worry about him. He had become irritable, and all of his work of late was flawed. Jojonek had begun to believe his visitors were trying to steal his greatest creation. Finally, Jojonek fled the dwarfven home with the *Jacinth*, muttering, "Stay back! It's mine, mine...."

### Campaign Use

The *Jacinth of Inestimable Beauty* is a good artifact for any level campaign, for it is not too powerful, and the side effects deter characters. One adventure can have a PC infatuated with someone using the flower, possibly disappearing with that person. Alternatively, the characters must find out why a local ruler has recently begun acting strangely.



### Powers

Constant. Contact with the flower adds 5 points to the user's Charisma (max. of 21).

Invoked. The player character specifies a floral scent while holding and smelling deeply of the crystalline *Jacinth*. This releases the fragrance along with the appropriate power. If a scent is named that the gem does not have or no fragrance is specified, a random scent is released. The scents are as follows:

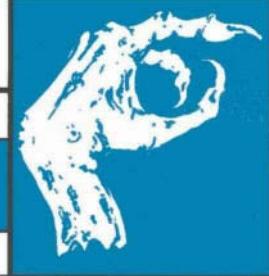
Violet	Charm person (2/day)
Lavender	Suggestion (3/day, cast at 20th level)
Rose	1 from Table 25: Major Spell-Like Powers
Jacinth	1 from Table 22: Fate and Fortune

**Curse.** The character suffers the effects of *chaotic sleep* (no saving throw) for as long as the *Jacinth* is possessed. When the ratio of sleeplessness to sleep reaches 2 to 1, the PC becomes incoherent and sluggish (all attributes reduced by 1 point). Upon reaching 3 to 1, the character becomes paranoid (reaction rolls are required for each encounter with -6 penalties).

### Suggested Means of Destruction

- The *Jacinth* must be bathed in a mixture of pollen from every kind of blossom.
- It must be consumed by someone with no sense of smell.

# Johydee's Mask



*Johydee's Mask* is a full-face mask made of an unknown opaque material shaded gray.

## History

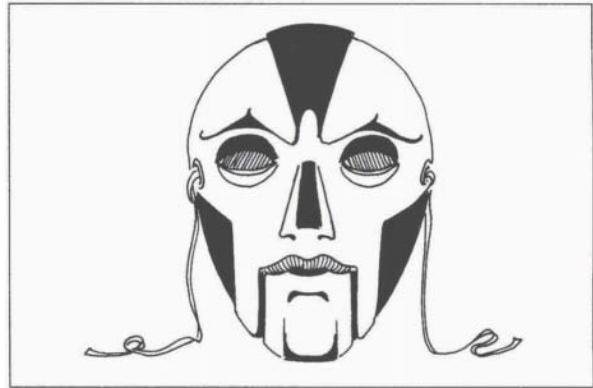
In a frontier region on the border of the Seven Kingdoms, a well-organized band of thieves took up residence to plunder the trade routes to the east. To prevent word from reaching the viscount, the thieves threatened the local villagers. Anyone defying the guild was found dead or disappeared altogether.

All seemed hopeless until Johydee, a high priestess, came to tend the spiritual needs of the village. Serving a goddess of truth and justice, she was horrified by the great injustices the villagers had been forced to endure, and set about freeing them from this tyranny. Johydee heard of an old hermit, said to have once been a great illusionist, living in the hills nearby. She journeyed to him and convinced the hermit to help save the villagers. For a full month he labored, finally delivering a mask to the high priestess.

After great prayer, Johydee put on the mask, assuming the guise of the leader of the band of thieves. She infiltrated them and discovered that two rival factions existed. Playing upon their ingrained suspicions, Johydee rekindled the old hatreds. Soon the thieves were fighting among themselves and disbanded, leaving the village in peace. Johydee and the mask disappeared afterwards.

## Campaign Use

*Johydee's Mask* is another nice artifact for lower level campaigns. While of particular interest to thieves, it can be used by any character class. One possible alternative to simply allowing the PCs to use the mask might have the party hired to locate a group responsible for a rash of recent thefts. In reality, the thefts have been perpetrated by a singular, very powerful master thief using the mask. At the end of the adventure the



mask can allow the thief to elude the party and finally disappear without trace.

## Powers

**Constant.** The wearer of the mask is totally immune to all forms of gaze attacks (from basilisk, catoblepas, medusa, etc.).

**Invoked.** The PC can assume the guise of a humanoid being, from gnome to hill giant size, by concentrating for one full round. If the PC has seen or heard the subject, the disguise is complete, including voice, mannerisms, clothing, and equipment. It is 100% accurate to casual acquaintances, but there is a 5% chance per hour that close friends and family will detect discrepancies. This power can be used once per day but the disguise itself can be held for no longer than 12 hours, after which it fails and the wearer's visage returns.

**Random.** 1 from Table 27: Movement, 1 from Table 21: Enchantment/Charm

**Curse.** There is a 2% cumulative chance per hour spent in impersonation that the wearer comes to believe that the identity of the subject is actually the wearer's own. Only a *wish* spell can restore the wearer to normal.

## Suggested Means of Destruction

- The *Mask* must be eaten by a mimic.
- It must be worn by one with no mind.
- It must be merged with its reflection.



## Kuroth's Quill

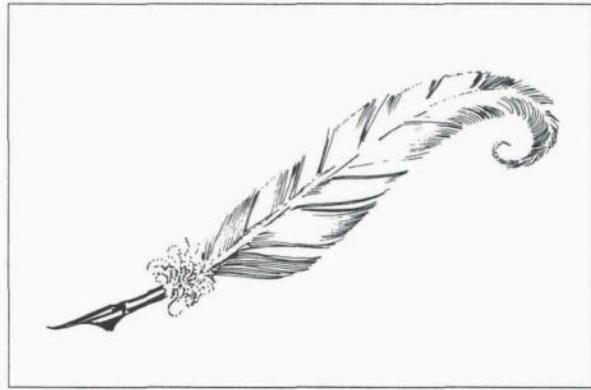
*Kuroth's Quill* is a quill pen made from a white feather taken from the wing of a full-grown male griffon. The writing nib is made of gold.

### History

During the Age of Veth beyond the Wasted Lands, an apprentice wizard named Baalice, possessing great potential and little discipline, was determined to prove his abilities to his master. On a day when the apprentices were alone, Baalice snuck into the master's study and used his spell book. He tried what appeared to be a simple summoning, but the spell went awry, and two dretches arrived from the Abyss. Baalice managed to send them back, but his right arm was mangled and his best friend, Julian, was killed. Although his arm was healed, Baalice believed it to be permanently crippled. The torment of his failure and his friend's death became overwhelming. Baalice came to believe that the only way to find peace was to ultimately right the wrongs he had inflicted, so he dedicated himself to amassing arcane knowledge. The drive to correct the situation became an obsession, though, until he was convinced that the only way to succeed was to achieve immortality. Baalice decided to become a lich.

Once transformed, Baalice took up residence in a lonely stone tower by the sea. He strove to fix the damages he had done, but nothing ever set them completely right. Over the years the lich's obsession grew, until a possible solution formed in his mind. For three decades Baalice spent all his energies researching and creating a writing instrument capable of altering events. When he finished, he believed he could finally set the events right again. All too soon, though, he discovered that each change he made became twisted in some way and often led to even greater problems—even for someone of his powers. In sorrow and rage, Baalice planned to destroy the *Quill*.

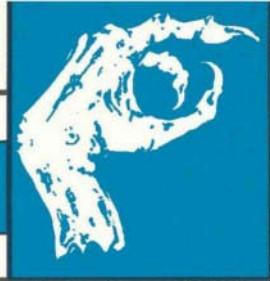
One afternoon Kuroth, an able thief, wandered into an inn near Baalice's tower. He hap-



pened to overhear a table of local folk discussing strange happenings at the tower. Upon inquiry, Kuroth learned that during the previous two months the stone tower had transformed into a mighty fortress, smoldering ruins, and then back again into its original form. Seeking the source of these great curiosities, the thief slipped into the stone tower and stole four rubies, one sapphire, and an engraved ebony box containing the quill and some fine parchment paper. While recording the items stolen, Kuroth accidentally wrote 4 sapphires and 4 rubies. To his amazement, there were now four of each gem on the table before him. Kuroth was quick to realize that the pen was the source of the tower's mysteries. Not wishing to attract undue attention, Kuroth immediately wrote, "The previous owner of this pen believes that the quill pen, 4 rubies, and 1 sapphire were lost." Not certain that this would be clear enough he wrote, "This quill pen is the rightful property of Kuroth, and shall henceforth be known as Kuroth's quill."

Soon Kuroth sat at the head of the local thieves guild and had many interests extending throughout the region. After his death, many of Kuroth's closest associates shook their heads as they told of the guild masters' insistence upon keeping the guild's books and ledgers himself.

Over the years, the quill pen passed from hand to hand and ended up with a caravan driver. He sold it to Sharmana the merchant, mumbling something about how his best team had died from what he wrote down. Not believing



the superstitious man, Sharmana promptly shelved it and forgot about it. Six months later, his beloved daughter accidentally drowned at the lake. Months later, still bereaved, Sharmana wrote in his journal, "I wish my daughter back at my side." The popular folk tale tells of the decayed remains of Sharmana's daughter leaving the graveyard.

## Campaign Use

*Kuroth's Quill* has the power to alter the course of a campaign—it is the equivalent of giving a character an unlimited number of twisted wishes. For this reason the player characters should have limited or no contact with the quill, and should strive to prevent anyone else from using it as well.

To avoid all possible confusion the DM should have any players actually write down what their characters wish to write with the quill. If a character does not command the pen to write infallibly, any and all errors written are subject to interpretation and substitution by the DM (see examples under Curse). It is important to remember that no wish is innocent; all have consequences.

A possible adventure might have the party returning to a small fishing village after vanquishing a horde of monsters, only to find that it is now a massive fortress bustling with activity. As they unravel this mystery, more events are rewritten, and the one of the PCs might even suddenly change or shift—perhaps becoming a member of the king's staff or maybe a lowly stable servant. This PC will not know the rest of the characters, believing in this new life completely. The rest of the group will have to find a way to rectify this, while the DM plays that character as an NPC for a while. Of course, anyone with an inkling of the pen's powers will want to possess it for themselves, so preventing unscrupulous individuals from acquiring it is an adventure in itself.

## Powers

**Constant.** The user gains the benefits of a *comprehend languages* spell as long as the pen is in hand. Any illiterate gains the non-weapon read/write proficiency for 1d4 hours (1/day).

**Invoked.** The user of the quill is able to alter reality by writing it down on a piece of parchment, similar to the 9th level wizard spell *wish*. The quill cannot be used more frequently than every 12 hours (6/week). The pen also draws and/or writes infallible descriptions of what the writer sees or speaks upon **command**. The *Quill* functions as a *potion of treasure finding* while held (1/month).

**Curse.** While the quill will grant wishes and alter reality, there is always a price to be paid; for every boon there is a bane. Illegible or smudged words are omitted from the request entirely. Misspelled words are substituted to the best of the *Quill's* ability. For example, if a character writes, "I wish to have a roster for all of the taxpayers in this county," and accidentally misspells "roster" as "rooster," that PC is going to be overwhelmed with crowing roosters from all the surrounding farms.

Even correctly written requests have a monkey's paw effect. The pen does not create things; rather, it draws upon existing material to grant the wish. If a party requests a vast fortune, they could find themselves teleported inside the king's treasury. A wizard might write for desired magical spells, awakening in a heap of ancient tomes. At the same time, a nearby kingdom suffers the wrath of an archmage whose library has disappeared.

## Suggested Means of Destruction

- The words "Kuroth's Quill was never made" must be written with the *Quill* 100,000 times.
- The lich Baalice must be located, his memory of the pen restored, and it must be returned to him.
- The *Quill* must be taken back in time and given to the apprentice Julian at the moment of his death.



## Mace of Cuthbert

The *Mace of Cuthbert* is a short, gnarled piece of bronzewood in the shape of a club.

### History

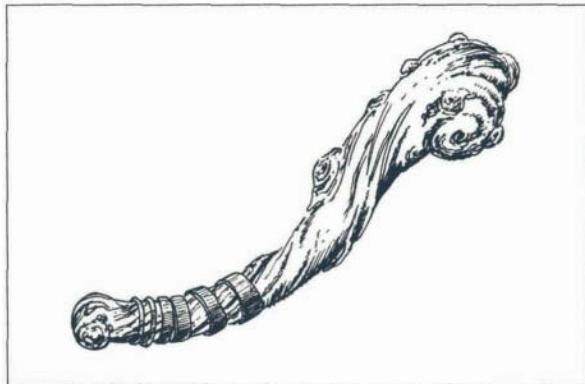
Saint Cuthbert is a lesser god bent on maintaining law and order, but his greatest passion comes from testing the faith of his flock. Followers of Saint Cuthbert believe he travels regularly through the countryside in human form. Those lacking in faith tell how their faith was miraculously restored after a stranger hit them on the head with a club.

In dire instances, Cuthbert has been known to grant the use of his sacred club to a follower of the purest faith, that it may be used to spread the faith against all opposition. Followers of Saint Cuthbert consider it a relic.

### Campaign Use

The *Mace of Cuthbert* is the actual weapon of Saint Cuthbert of the Cudgel. As such, the likelihood of any player character obtaining or using it while Saint Cuthbert is alive and well is rare. Should this happen, it is a formidable weapon—even if there are no clerics of Saint Cuthbert within the party. The cudgel can act as a balance of power, allowing lower-level characters to do battle beyond their abilities.

A possible adventure might begin with the clerics of Saint Cuthbert losing their spells. Worried that something may be seriously wrong with their deity's welfare, they seek to discover the problem and restore their god and their spells. The PCs are hired or volunteer to aid in this quest, with any of a number of leads to be tracked down. In the end, the club has fallen into the wrong hands and must be restored to Cuthbert. Perhaps a particularly strong cleric of Cuthbert has acquired it, but has grown insubordinate with the new-found power. Rather than retaking the club himself, Cuthbert waits to see if his followers restore it to him themselves, thus restoring his faith in them.



### Powers

**Constant.** Any intelligent mortal struck on the head instantly becomes an enthusiastic follower of Saint Cuthbert for a period of 1 day. The cudgel functions as a *mace of disruption* with +5 bonuses to attack and damage rolls. Victims attacked with a natural 20 lose 1 point of Intelligence with no magic resistance or saving throw allowed.

**Invoked.** Any cleric of Saint Cuthbert can cast *call upon faith* (3/day) and *detect undead* (at will). *Cloak of bravery* can also be cast (1/day), with the following modifications; a +3 saving throw bonus for *all* types of saves is granted to up to four creatures for an 8-hour period, regardless of the number of rolls.

**Curse.** The wielder of the cudgel becomes a lawful good follower of Saint Cuthbert and an extreme zealot, trying to convert everyone. No one is faithful enough. As a result, the zealot's Charisma is reduced to 4 due to obnoxious behavior for as long as the *Mace* is possessed.

### Suggested Means of Destruction

- Iuz the Old must be polymorphed into a giant beaver and the *Mace* fed to him.
- It must be covered by the natural formation of a stalagmite, which then receives a *transmute rock to mud* spell.
- The bronzewood tree that the club came from must be prevented from ever growing.

## Machine of Lum the Mad



Those few who have seen the *Machine of Lum the Mad* describe it as a black metal horseshoe-shaped nightmarish contraption of immense size. The control surfaces of the machine are sloped and adorned with no fewer than 60 levers, 40 dials, and a switchboard of sockets, plugs, and wires. The controls are of assorted colors and sizes, most obviously broken.

In the center of the *Machine* is a crystal box 4 feet wide by 5 feet deep and 7 feet tall. As many as four man-sized creatures can stand in this enclosure fairly comfortably.

The entire assembly weighs roughly 2 1/2 tons (5,500 pounds) and fills a good-sized chamber. While appearing quite solid, the many broken bits testify that it is really very delicate. Indeed, past owners of the *Machine* have damaged it such that no more than half of its original powers still function.

### History

The *Machine of Lum the Mad* dates back to an age before recorded history. Its design and workmanship are quite singular, making it impossible to guess at its origins. There is strong evidence connecting the origins of this device with the *Mighty Servant of Leuk-o*, but these may be apocryphal.

The recorded history of the device begins long ago with the infamous tyrant from whom it draws its name, Baron Lum. Lum was a power-hungry general who happened upon the device during one of his conquests. Prior to his acquisition of the thing, Lum was a petty warlord whose legacy would certainly have been lost. With the aid of the *Machine*, however, he wrote himself a bloody chapter of wars and brutality into mankind's history.

By all accounts, Lum was something of an artificer himself. While the creation of the machine was certainly beyond his skills, he was apparently able to learn more about its functioning than even the wisest sage might hope to. It may be that the study of the basic workings of the machine (which combines magic and tech-

nology in ways the two were never meant to be merged, by techniques and secrets long [and best] forgotten) drove Lum to madness. It is said that Lum unleashed no fewer than 50 new species of monsters on the world in his quest to master the *Machine*. At one point, it is said, Lum used the settings of the *Machine* to call down a barrage of fire that decimated an army besieging his stronghold. In so doing, of course, he annihilated a large number of his own troops. However, he carried the day and, as such, he judged the event a great victory.

Lum's chapter in the history of the *Machine* ends with both the warlord and his device being consumed by a cloud of vapor which billowed forth from nothing and left nothing when it faded. It would be easy to assume that the machine was forever destroyed, were it not for persistent though garbled reports of its existence in a distant and dreadful land.

### Campaign Use

The *Machine of Lum the Mad* is a complex device whose inner workings are impossible to discern. The nearly infinite combination of settings possible with the levers, dials, and switches set into the machine makes figuring out its operation an insurmountable task. Indeed, the creative DM might make an entire adventure out of attempting to learn what one particular setting might do. To aid the DM, the player handout on the opposite page provides a useful diagram for those foolish enough to tinker with this device.

Unlike many other artifacts, the *Machine* is neither good nor evil. It is utterly neutral and the morality of its use is based wholly upon the actions of its current owner.

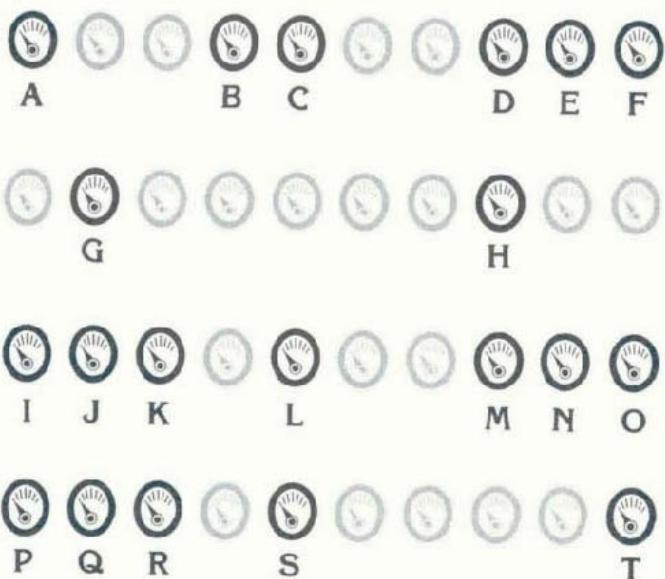
Players who come into possession of the *Machine* must be very careful with it. While the thing is not evil, it has the unfortunate side-effect of driving its users insane. If they encounter the device in the hands of another, that person will almost certainly be beyond reason as well. An encounter with such people might be very dangerous, indeed.



## Machine of Lum the Mad

### Control Panel of the Machine of Lum the Mad

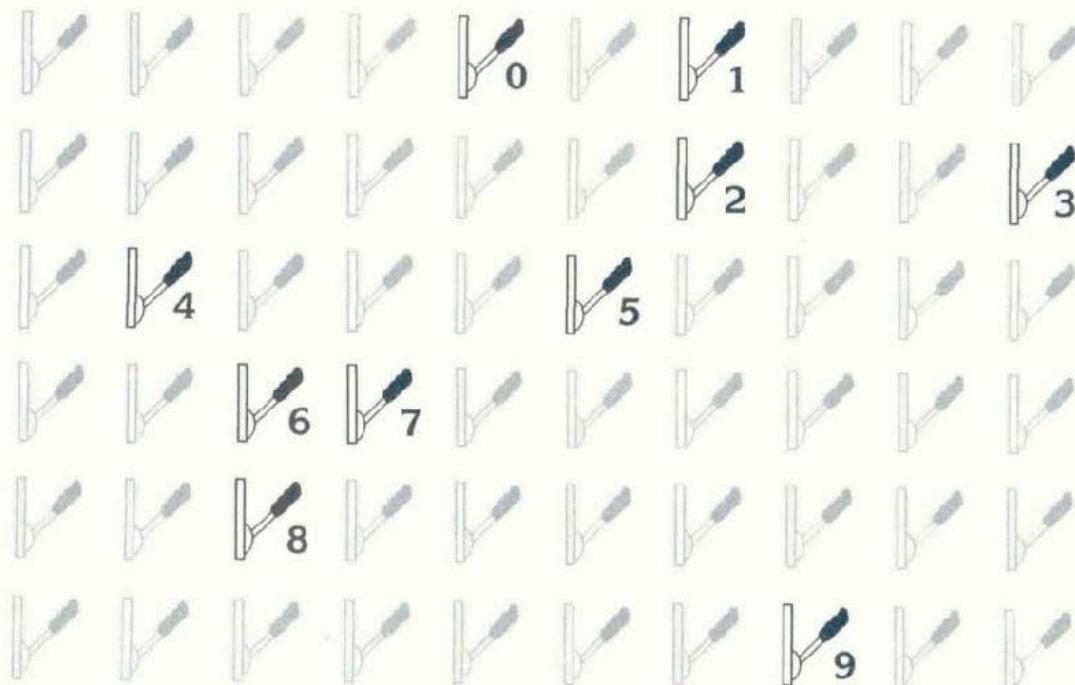
#### Dials

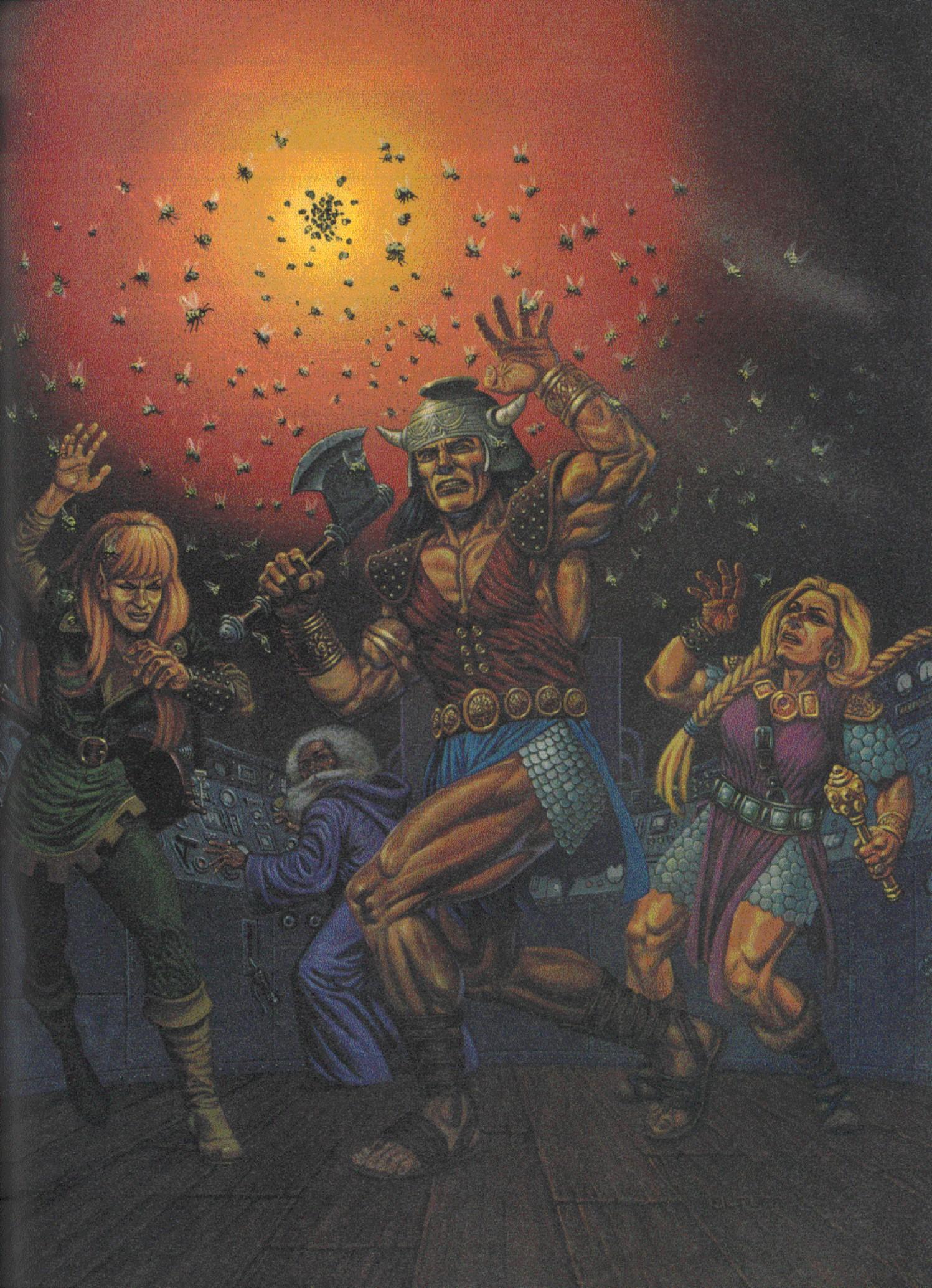


#### Switchboard

A○	N○	A	N
B○	O○	B	O
C○	P○	C	P
D○	Q○	D	Q
E○	R○	E	R
F○	S○	F	S
G○	T○	G	T
H○	U○	H	U
I○	V○	I	V
J○	W○	J	W
K○	X○	K	X
L○	Y○	L	Y
M○	Z○	M	Z

#### Levers







## Machine of Lum the Mad

### Powers

Operating the *Machine* is a risky proposition at best. Whenever a dial is turned, a lever is pulled, or a switch is thrown, it is possible that a magical effect will be triggered. When the *Machine* was new and in good repair, each and every setting produced such a result. Now the majority of the controls are broken, leaving only a few powers that can still be triggered.

The *Machine* itself has two types of powers; *internal* and *external*. The former affect those within the crystal chamber, leaving those outside of the *Machine* utterly safe, while the latter alter the world around the machine and leave those within the crystal box safe. Anyone standing within the crystal chamber at the heart of the *Machine* is protected from all outside forces of a physical, gaseous, magical or psionic nature. However, those individuals are utterly vulnerable to all powers of the machine, forfeiting any saving throws that they might normally be entitled to.

Twenty of the internal functions remain operational. All of these have the effect of changing the occupants of the crystal box in some way. Of the external powers, only 15 remain functional. When triggered, these great powers cause terrible devastation or make drastic changes in the world around the *Machine*. Of course, anyone inside the crystal chamber is unharmed.

With all its levers, dials, and plugs, the *Machine of Lum the Mad* is a complicated piece of machinery. Each effect should require a unique setting, thereby making all the controls potentially meaningful.

The DM could, of course, draw a diagram for each result, using the player handout. Easier and more convenient, however, is for the DM to create a unique written combination for each power, using the method below.

The *Machine* has three different types of controls—levers which are either on or off, dials that must be set to the correct position, and a switchboard that relies on correct pairs. Each control has a different code in the combination. By not-

ing the needed codes for each control panel, the combination is created.

Levers. Of the *Machine's* 60 levers, only 10 still work, all others being obviously broken. These 10 levers are labeled in order, 0-9. When a lever is in the *on* position, its number is part of the combination; when it is in the opposition, the lever (and its number) is ignored. Thus, if a setting required levers 0, 6, and 7 to be on, this part of the combination would be noted as 067.

Dials. Of the 40 dials on the machine, only 20 still work, and the rest are clearly broken. Each dial (labeled as A through T) has settings from 0 (off) to 6. Dials set to the off (0) position are ignored, while other dials are noted as letter/number pairs. If dial G is set to 1, dial M to 4, and dial R to 3, the combination for this control panel would read G1/M4/R3.

Switchboard. This part of the control panel is similar to an old telephone switchboard, with plugs on wires and sockets for each. There are 26 plugs and 26 sockets, and both sets are labelled A through Z. Here, the combination is formed by matching the correct plug to the correct socket. If plug A is connected to socket W, this is noted as AW (plug/socket). Again, only those plugs and sockets actually used need to be noted for the combination. If the setting requires plugs C, F, O, S, and W to be connected to sockets B, H, M, T, and Q the combination would read CB/FH/OM/ST/WQ.

Using these combination methods, the DM can easily create a unique setting for each power—and have ample combinations left for explosions, useless noises, and bad things. After all, there are over 8,500,000,000,000,000,000,000,000,000,000 (8.5 x 10<sup>48</sup>) possible settings!

Clearly, with this many combinations the chance of any character randomly choosing a working combination is a little less than slim and barely better than non-existent. This means that any adventure involving the *Machine* is about more than just finding and using it. It should also include smaller adventures to gather the pieces of one or more useful combinations.

## Machine of Lum the Mad



For example, on one scroll the characters find a combination for the levers, in another those for the dials, and in a third (and separate adventure) the settings for the switchboard. They now have a complete combination—if all three parts are for the same power!

After each use of the *Machine*, there is a 70% chance that some reaction within the mechanism alters the settings required to duplicate a given effect. If this happens, the combination of settings scrambles itself, seemingly at random. Users of the *Machine* receive no indication that this has occurred. Since incorrect settings could trigger side effects or cause explosions, duplicating a previously achieved effect is a risky business.

Because of the random nature of the *Machine* and the large number of powers, there is no absolute list of what *Lum's Machine* can or should do. The DM is encouraged, therefore, to tailor the possible powers to suit the campaign. Virtually any and all of the powers listed in the tables of Appendix B can be associated with the multitude of setting combinations.

**Curse.** There are several risks inherent in the use of the *Machine*. The first of these is the need for accuracy. Any time the *Machine* is started without a correct combination entered on the control panels, the DM should roll for a result on Table 2: *Machine Failure* and apply the result.

**Table 2: Machine Failure**

dl00	Results
1-50	Nothing happens
51-65	Sparks and noise, nothing happens
66-70	1 control breaks
71-75	Internal explosion, 1d4 + 1 controls break
76-80	Random power triggered in crystal chamber
81-85	Random power triggered in room
86-90	Random result from Table 14: Curses
91-95	Large explosion, all within 20 feet of Machine suffer 2d10 points of damage
96-100	Machine vanishes

Second, every time an effect is triggered, the operator of the *Machine* must roll a saving throw vs. spell. If failed, the character's Intelligence score increases 1 point while the Wisdom score drops by 1 point. With each transfer, the character's cranium increases in diameter by 10%.

### Suggested Means of Destruction

- The *Machine* is quite delicate and can be destroyed with repeated blows, each ruining 1d4 controls. Each blow has an 80% chance of causing an explosion, inflicting 2d12 points of damage on the attacker.
- Every 100 years, the *Machine* loses 1d4 of its powers through natural entropy.



## Mighty Servant of Leuk-o

The *Mighty Servant of Leuk-o* is a towering automaton of jet black metal, shadowy crystal, and several mysterious fibrous materials. The device stands over 9 feet tall, is nearly 5 feet wide, and some 6 feet deep. It is rounded and might remind one of a cross between an overly stout (if gigantic) dwarf and a lumbering beetle. The servant has two stocky legs, on which it walks with a curious swaying motion, and a pair of dangling arms.

An internal compartment is configured to seat two man-sized creatures comfortably. Externally, as many as five others might perch safely upon the servant when it is in motion. As might be expected, this dreadful thing is quite heavy, weighing nearly two tons, and is hideously noisy when in operation.

### History

The *Mighty Servant of Leuk-o* is believed to be a construct of the same ancient and mysterious race that built the dreaded *Machine of Lum the Mad*. The workmanship and materials evidenced by the *Mighty Servant* are unlike any found in the recorded histories of men, making it impossible to state just what their nature might have been. Some sages, citing the craftsmanship and appearance of the thing, speculate that it is the handiwork of a now-extinct branch of the dwarves. Dwarf sages note (with some reluctance, it must be said) that never in their race's extensive histories has anyone ever found a reference to this machine.

All accounts of the *Mighty Servant* begin with its discovery by the infamous General Leuk-o. Leuk-o was a follower of the warlord Lum, but turned against his master when he came into possession of this instrument of destruction.

With the power of the *Mighty Servant* to back him, Leuk-o forged an army that rivalled even Lum's. The two forces clashed many times, always ending in stalemate. At last, the two forces met in a final battle. Lum and Leuk-o faced each other, their mighty artifacts unleash-

ing powers greater than any since harnessed. It is said that their battle laid waste to a great kingdom and left a scorched desert in its wake.

The *Mighty Servant* is believed by many to have been destroyed in this final battle, although others believe it plunged through a dimensional rift opened in that great conflict.

### Campaign Use

The *Mighty Servant of Leuk-o* is a great weapon. With this automaton at its head, any army might be almost invincible. Player characters who encounter the device may find themselves facing an enemy who is using it to destroy the forces of good. Raising an army strong enough to battle the *Mighty Servant* and its followers would be a task worthy of any adventurer.

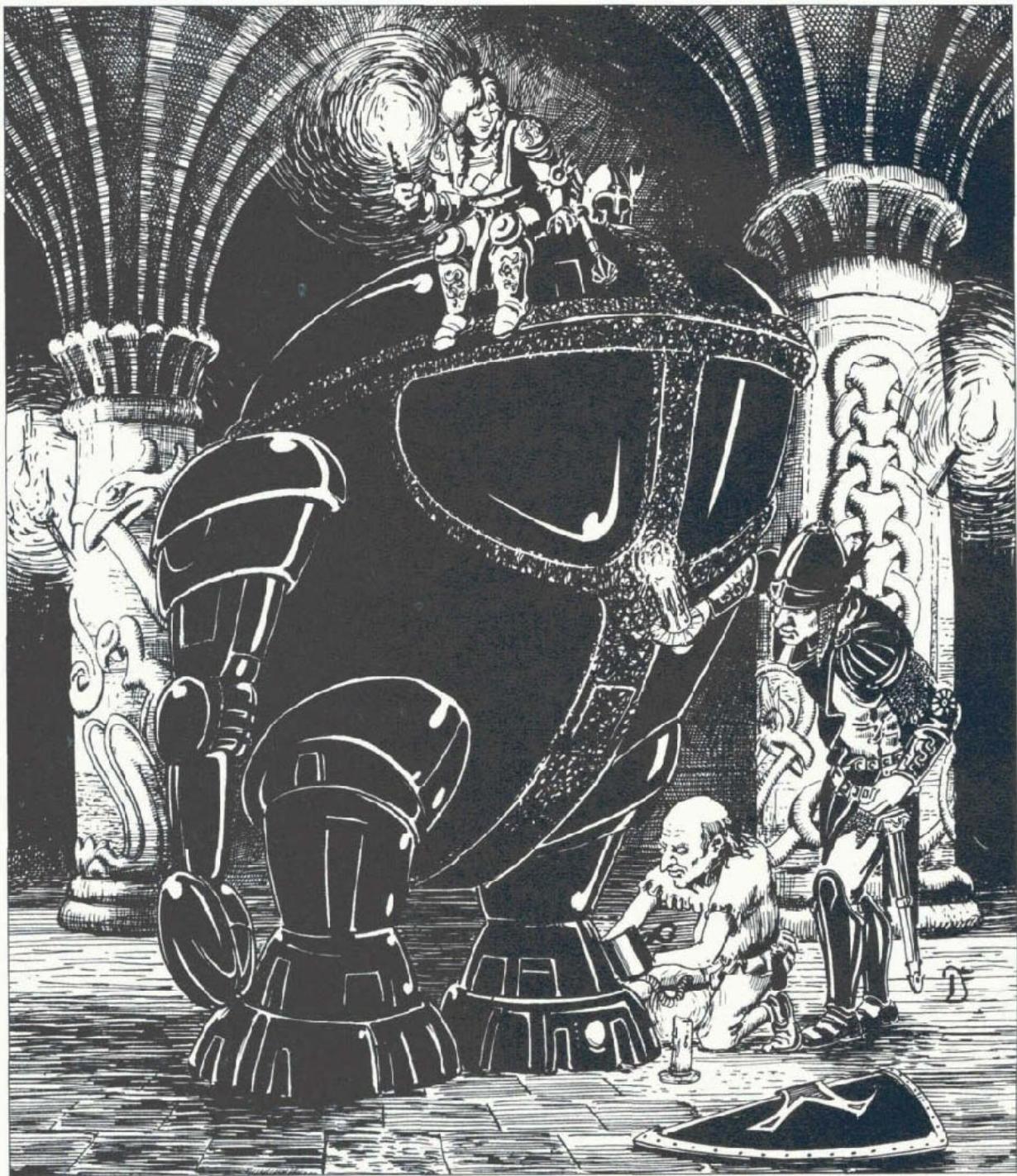
Because any person using the weapon must eventually become a chaotic warlord, it should not be allowed to remain in the hands of player characters.

Because operation of the *Mighty Servant* requires knowledge of numerous magical command phrases, adventurers may find themselves exploring the most ancient and deadly of ruins in search of lore that might reveal one or more of the machine's secrets.

### Powers

**Constant.** The *Mighty Servant* has an Armor Class of -6 and 60 hit points. It can only be struck by +2 weapons or better. Bludgeoning weapons inflict only 1 point of damage, while edged weapons cause but half their normal damage (rounded down). It has a 90% magic resistance and is utterly immune to acid, cold, heat, normal fire, vacuum, and water. Lightning, electricity, and magical fire will inflict but 20% of their normal damage (rounded down)—but only if the magic resistance fails. Even if it is damaged, the *Mighty Servant* regenerates 2 hit points per round. Anyone riding within the

## Mighty Servant of Leuk-o





## Mighty Servant of Leuk-o

servant is fully protected by its shell.

Invoked. The *Mighty Servant* is inert until someone controls the device from its interior compartment. If the proper command words are known, the *Mighty Servant* can be commanded to open the hatch in its back. Once inside, the character is faced with a daunting array of pedals, switches, levers, and wheels that all control the thing's operation. Controlling the *Mighty Servant* can be learned by trial and error (with appropriate random destruction) or through information gleaned from libraries and sages. The DM is encouraged to make the process difficult and dangerous to bystanders.

The automaton has a movement rate of 3, making it a slow and clumsy thing. Furthermore, after 12 hours of operation it must cease all activity for 1 hour while it gathers anew the magical energy that powers it.

In combat, the *Mighty Servant* can strike with its great arms once per round. It strikes as a 10-Hit-Die creature. Each blow landed by the automaton inflicts 10-60 (1d6 x 10) points of damage.

The power of this weapon is so great that it can be used to destroy castles and shatter fortifications—see Combat (Unusual Combat Situations) in the *DUNGEON MASTER™ Guide*. If used as a siege weapon, a blow from the *Mighty Servant* does the same damage as a screw or ram. If used in a *BATTLESYSTEM™* game, the *Mighty Servant* can be assumed to have the following statistics: AD d12 + d8, AR 4, HD 10, Hits 5, MV 3. In addition, many of its powerful special abilities can be employed with great effectiveness on the field of battle.

Random. As one of the greatest weapons ever to appear in the world, the *Mighty Servant* has 6 abilities from Table 28: Offensive Powers and 6 additional from Table 25: Major Spell-Like Powers. The *Mighty Servant* also has 2 abilities from Table 23: Healing that apply to any one creature in the interior compartment. Again, the operation of any given ability requires knowledge of which controls must be pulled, switched, pushed, or cranked. Each of these abilities

drains magical energy from the *Mighty Servant* equal to 1 hour's worth of continuous operation.

Curse. The *Mighty Servant* hungers endlessly for combat and bloodshed. With each use of the servant's powers, the operator must roll a successful saving throw vs. spell or become filled with battle fury for 24 hours. During that time, the artifact is used in a rampage of destruction to any and all within reach.

In addition, the *Mighty Servant* places the character at risk of *artifact transformation*. Those affected by this power gradually have their alignment shifted to chaotic neutral.

### Suggested Means of Destruction

- It is possible to destroy the *Mighty Servant* by simple physical attack, assuming that enough damage can be inflicted.
- There might be a command phrase which even Leuk-o never knew that causes the *Mighty Servant* to explode. The radius of this fireball and the damage that it might inflict is unknown, but must certainly be terrible since it involves the release of all of the magical energies of the servant in one single surge.
- Ancient writings speak of a means of destroying the *Mighty Servant* with the dreadful *Machine of Lum the Mad*. Lum himself is said to have believed that there was a setting on his *Machine* which would utterly destroy the automaton, but if he found such a setting he never used it.

# Monocle of Bagthalos



This circular clear crystal lens has an adamantine frame studded with six small loops on the outer rim. Colorful ribbons run through these loops to hold the monocle over one's eye quite securely, so that even mighty blows or jarring won't shift it free. This item originated on Toril in the FORGOTTEN REALMS® setting.

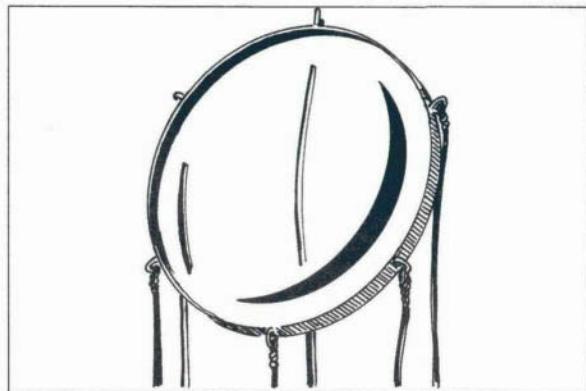
## History

This unusual item was crafted in Zazesspur over two centuries ago by Bagthalos Deszhummer, who was then the Archpriest of Helm, the Guardian God. His temple was plagued by many thefts that he suspected were the work of local thieves employing magical invisibility. To counter them, Bagthalos set to work creating a detection aid for the temple guards.

Alas for Bagthalos, Divine Helm, his lord, disapproved of any attempt to substitute magical aid for vigilance, and warned Bagthalos of the price such vain research would demand—the life of a being dedicated to the worship of Helm. Helm never expressly forbade Bagthalos from continuing his research, he only set the cost of such an effort. In this the deity was implacable. Perhaps it was Bagthalos's years of faithful service that prevented the deity from stripping his Archpriest of all powers for even presuming to undertake the task. Perhaps it was Helm's way of testing his faithful servant—who can say the way of the gods?

The archpriest was a good man, but obsessed. By day and night he dreamed of completing his creation. With every step he took forward in his researches, though, he remembered Helm's price and found himself unable to progress at the cost of another. Days passed into weeks and then months of agonized torment. The archpriest's sermons fell off and his duties lay forgotten as Bagthalos let himself waste away and die.

Little did the archpriest realize that it was his own death Helm had predicted, for in the final puffs of his failing breath, Bagthalos uttered the



last prayers needed for his grand creation. Some say Helm mercifully fulfilled his faithful priest's desire; others tell how Bagthalos's spirit passed into the *Monocle*, the final key to its making. However it came to be, the *Monocle of Bagthalos* was complete.

Unfortunately, Bagthalos also carried the secret of his *Monocle* to the grave with him. As was customary, his quarters were cleaned and fumigated and his goods placed in the temple treasury. Fate being what it is, thieves struck once more sometime later and one of the treasures they carried off was the *Monocle of Bagthalos*. Did they know what they had taken? Probably not, for nothing was heard of it for a decade or more.

Then, for a brief span of several years, the *Monocle* circulated in the whisper markets of Athkatla (in Amn) and Ithmong (in Tethyr). There the sinister merchants offered it for sale at the paltry sum of 45,000 gp. Apparently these black marketeers did not grasp the scope of its powers. Still, no buyer was willing to pay that price for a little-known object of no repute, and the shadowy brotherhood of thieves who were thought to be selling the item, the Skeletal Finger, was destroyed by the venerable blue dragon, Iryklathagra (Sharpfangs). The dragon slaughtered the thieves in their mountain stronghold, hidden somewhere in the peaks of The Small Teeth (which mark the border between Tethyr and Amn). Their hideout cleared, the dragon took up residence there. The *Monocle* may still lie



## Monocle of Bagthalos

somewhere in the stronghold or may be somewhere else.

### Campaign Use

Because of its relatively low power and potentially harmful side effects, the *Monocle* is not a tremendously unbalancing artifact to have fall into the player characters' hands. The DM should still be cautious of giving it out, however, since its broadly useful *true seeing* power could unhinge the key secret of an adventure.

Most likely, the *Monocle* could be introduced as an aid and asset to another adventure involving a different artifact, such as *Johydee's Mask* or *Queen Ehlissa's Marvelous Nightingale*. In general, the adventure should involve a large amount of polymorphed, shapechanged, charmed, or otherwise enchanted encounters, as befits the power of the *Monocle*. To this end, Sharpfangs is a ready-made adventure hook to get things started. Any dragon powerful enough to eradicate an entire den of high-level thieves is not one to be taken lightly. The characters may be hired to eliminate the beast and then discover the *Monocle* without realizing the special purpose the DM intends for it.

This a good artifact for the trial-and-error process of learning. Its powers are not overwhelming (if one is prepared), nor is its curse devastating. In fact, the curse gives clever DMs a wonderful opportunity to create amusing adventures. Imagine sending the PC off to track down and apologize to a long-lost childhood sweetheart for some petty slight as a youth. What injustices has the PC done to kobolds in the name of adventuring? The potentials are nearly endless.

Of course, few DMs will want the group to have a permanent (though risky) source of *true seeing*, so it is best to eventually remove the item from the campaign. With luck, a few rounds of atonement may be enough to convince the character to give it up, but if that fails, some surviving members of the Skeletal Finger might want their property back.

### Powers

**Constant.** Looking through the monocle gives the wearer the power of a *true seeing* spell. Furthermore, the monocle-wearer is immune to all gaze attacks and to effects or menaces, magical or psionic, that employ hypnotism, bright lights, shimmering colors, mesmerizing patterns or eye contact.

**Invoked.** Three times per day, the *Monocle* can fire a bright orange ray (range 60 yards, duration instantaneous) that immediately drains 1d8 hp from the wearer but deals 4d8 hp damage to everything in its path. The beam penetrates all materials but lead. Targets the wearer can see are automatically hit, while those in the path but concealed by solid objects are allowed to roll a saving throw vs. death (+4 bonus) to avoid the beam.

#### Random. 2 from Table 15: Detection.

**Curse.** Part of Bagthalos's spirit is indeed trapped within the *Monocle*—all the sorrows and regrets of his being. When worn, the artifact whispers these feelings into the mind's eye of its owner. Each hour (or fraction thereof) spent wearing the monocle, the user must roll a saving throw vs. spells. If failed, the character remembers intensely every error, misstep, and fault and feels compelled to make amends as best as possible. The DM should chose an incident from the character's past adventures that must be corrected. The character becomes obsessed with this quest (as per a *geas* spell, only the effect cannot be dispelled) and the *Monocle* ceases to function until things have been set right.

### Suggested Means of Destruction

- All of the pieces of Bagthalos's spirit must be found on the outer planes and reunited.
- It must be frozen at the heart of the Abyss.

# **Obsidian Man of Urik**



Standing fully 12 feet high, the *Obsidian Man* is a perfectly carved statue of volcanic glass. Its limbs and features show no signs of chiseling; the *Man's* skin is as smooth as human flesh. The statue is perfectly proportioned, with none of the exaggerations that might be expected of a being of its height.

The *Obsidian Man* wears a nobleman's kilt and baldric. Its clothes are made of the same glossy black stone as its body, and they appear to be one homogenous piece. However, the kilt has been observed to flex and rustle when the *Obsidian Man* animates. The *Obsidian Man* originated in the DARK SUN® setting.

## **History**

Eighty-five years ago, in the year of Wind's Reverence, obsidian miners in the Smoking Crown made a startling discovery: Entombed in a vein of solid black glass was the titanic figure of a man! The miners chiselled away the surrounding stone, and on orders of the templar leader, the *Obsidian Man* was laid in a sledge and prepared for transport to Urik.

The next morning, the mining camp was horrified to discover that 13 people had been gruesomely crushed during the night. The templars wanted to investigate, but they realized that Hamanu would brook no delay in the delivery of their find, so the caravan bearing the *Obsidian Man* set out for Urik.

Each night along the way, more men were murdered. The templars naturally suspected the obsidian statue, but each morning the statue was found reposing lifelessly in its sledge, its guards among those slain. The caravan finally reached Urik, but not before dozens of people were killed.

The *Obsidian Man* was then brought before the sorcerer-king Hamanu, who examined the figure with intense interest and was angered by his inability to learn anything about it. Soon, he set 20 half-giants to guard it and retired to his library to research the matter.



In the middle of the night, the sorcerer-king was disturbed from his studies by the sounds of battle in his palace. He rushed to the scene, only to find half of his guards dead and others barely clinging to life. The *Obsidian Man* was gone, leaving a trail of rubble through the fortress as it smashed its way out. Hamanu caught up with it in the main square of Urik. There, he labored with all the terrible magic at his command to master the creature. At last, bloodied and battered, the warrior-king defeated the *Obsidian Man* and bound it to his service with a golden circlet around its brow.

Hamanu eventually discovered that the *Man* possessed several marvelous powers and strange abilities. He used the titan's strength and prowess for years. The only limitation he could find was that the *Obsidian Man* could not abide the touch of daylight. When the sun rose, the statue returned to the place it had risen from that night and became inert.

Some seven years ago, a young templar in Hamanu's service made an awful mistake: He removed the golden circlet from the titan's brow. No one will ever know why he did so, for he was the first victim of the *Obsidian Man*. The statue walked out into the desert and vanished from the knowledge of mortal men.

Two years ago, the golden circlet that controlled the *Obsidian Man* was stolen from Hamanu's palace. The thief was never caught and the circlet has still not surfaced, despite the towering rage of the sorcerer-king.



## **Obsidian Man of Urik**

### **Campaign Uses**

The *Obsidian Man of Urik* can be used as a rampaging, unstoppable force for the heroes to oppose. As it wanders, the *Obsidian Man* is capable of destroying whole villages or small armies. If used as a random force of destruction in this manner, a good adventure could be built out of finding the *golden circlet* that will command the colossus, then tracking the *Man* down.

Alternatively, the heroes could find themselves in a situation where they require the legendary strength of the *Obsidian Man*. Again, finding the statue in its hidden retreat and discovering a way to control the thing are adventures in and of themselves.

If the heroes gain control of the *circlet* and the *Obsidian Man*, they find that that their prized possession is also sought by Hamanu of Urik. An interesting adventure could also be built around the exploration of the *Obsidian Man's* origins and purpose.

Heroes who try to retain control of the *Obsidian Man* will find that the statue has an unnatural tendency to become separated from its controlling *circlet*. When you are ready to remove the *Man* from the campaign, an assassin or thief could steal the *circlet*, or an occurrence such as a sandstorm or ambush may accidentally separate them.

### **Powers**

**Constant.** By day, the statue is completely motionless. It cannot be damaged by any amount of physical force or any kind of magical or psionic abilities. By night, the statue animates. It has 150 hit points and an Armor Class of -5, attacking twice per round with a THAC0 of 5 for 5d12 damage per hit. The *Obsidian Man* can move at a rate of 15 and has an effective Strength score of 25 for purposes of throwing, breaking, or carrying things. While active, the statue can be damaged only by metal weapons of +3 or better enchantment. It is completely

immune to all psionics except those of the psychokinetic discipline. The *Obsidian Man* is immune to all magic except the spells *cone of cold*, *stone shape* (which inflict 1 hp of damage per level of caster), and *stone to flesh* (which reduces the *Man's* AC to 10 for one round.) It makes all saving throws as a 20th level fighter.

Whenever the *Obsidian Man* suffers enough damage to destroy it, it returns to its dormant stage. It will animate again the following night, with all its damage repaired.

**Invoked.** Once per day, the *Obsidian Man* can fly (as the spell) for up to one hour. It can easily carry several man-sized creatures if so ordered. It may create a *wall of fire* once per day that lasts up to one hour. By touch, it can *stone shape* or *passwall*.

The *Obsidian Man* may fire a thin beam of black fire once per turn inflicting 25 points of damage upon targets within a 60-yard range (saving throw for half damage applies). Once per week, it can be ordered to invoke & *finger of death* (as the 7th level priest spell).

**Curse.** Unless controlled, the *Obsidian Man* is a mindless force possessing only a desire to slay the living. It can be controlled only through the use of the *golden circlet*, a psionic device that establishes a link between the wearer and the artifact when worn. Even then, the evil force of the artifact demands blood. Each night, it must be allowed to slay a sentient being or it will turn on the owner of the *circlet*. Further, each time the controller orders it to use an invoked power, the *Obsidian Man* permanently drains 1 hit point.

### **Suggested Means of Destruction**

- Expose the *Man* to 24 hours of continuous sunlight.
- Cut out its heart with a weapon of +5 enchantment, then throw the heart into the lava of the Smoking Crown.

## Orbs of Dragonkind



The *Orbs of Dragonkind*, said to be 12 in number, are all similar in appearance. The major difference in each is its relative size to the others. Unless the *Orbs* are compared to each other, it is virtually impossible to know which *Orb* is which.

Each *Orb* appears as a sphere of finest crystal, perfectly smooth and lustrous. A close examination of each shows faint lines of writing etched into the surface. The language is ancient, no longer known by any speaker alive. The writing on each *Orb* is different.

The *Orbs* are usually found mounted on three-armed stands. Each stand is different for each *Orb*, but since the stands are not part of the artifacts, they are of no help in identifying each. The stands are normally of precious metals and elaborately done, although at least one looks like crudely wrought steel.

When an *Orb* is used, it glows with an internal fire that matches the color of its dragon type.

The *Orbs of Dragonkind* are not the same as those found in the DRAGONLANCE® campaign. Those orbs are unique to that world.

### History

The history of the *Orbs* is one that delves deeply into the beginnings of the worlds, so deeply, indeed, that the very origins of these great artifacts are matters of mystery and confusion. In part the tale depends on who tells it.

In the beginning, as with all beginnings, everyone agrees. The age was long ago, barely moments beyond the great creation—although how and who made the world is another story all disagree upon. At that time, all things lived in their truest forms, in shapes of strength and power. Man had not yet been sundered into warrior, priest, and mage. The leader of men was the mightiest in all three of these. The elves were the greatest masters of the arts and did not live away from all others. Dwarves stood as tall as men and did not hide themselves beneath the earth. Each race was great in its own way.

The greatest of them all were the dragons.



There, at that moment at the beginning of all things, the dragons were the majestic rulers of the world. Their kind were all wise and all-knowing. Later they would change, forgetting their speech, forgetting their mysteries, forgetting the goodness of their spirits, at last forgetting their duties to the newly created world, but for now they had not fallen so. The dragons were great and ruled over all other things.

This is all that the tales agree upon, though, for here is where each race remembers the greatness of the past differently. Who can say which is right—if any are right?

In the poems of the human bards, the tale continues in treachery and woe, and it goes like this:

*Over the misty years, the dragons ruled the worlds and as they did, they slowly changed. They cared less and less for the welfare of their subjects and demanded more and more from them. The dragons grew proud—some became evil while the rest grew indifferent to the suffering they caused.*

*The voices of the people cried out for relief, but the dragons heard them not. So the people turned to their gods and pleaded for guidance. The gods were not deaf and could not stand the sorrow in the voices of their children. In the way of the gods, they called upon the least of their children—a swineherd in a small village at the base of the great mountain where the dragons dwelled. "Go and teach the dragons to respect the might of their children," they told him in a dream.*



## Orbs of Dragonkind



*Now the swineherd was a good man, but he was afraid. After all, he was only a mud-splattered peasant. The dragons—well, they were dragons. What could he possibly do? Terrified to face them, he did not go. Six times the gods called upon him, and six times he hid himself in fear. Finally, on the seventh time the gods revealed themselves in their anger and the swineherd could no longer refuse them. Trembling with fear, he began to climb the mountain to confront the dragon lords.*

*For 12 days and 12 nights he climbed and each night one of the twelve great powers came to him in a dream. Each whispered to him a secret long hidden from the dragons, a secret that gave the poor swineherd power over his inhuman masters. Perhaps it was the secret of their true name, for in those days true names held power; perhaps it was the secrets of flattery by which he could trick the dragons. Here even the human bards do not agree. It does not matter to their tales, though.*

*Needless to say, this unnamed swineherd reached the mountain's peak and gained an audience with his dragon lords. There, no one knows what happened. For weeks he was lost to the human world and his family began to despair. And then, one day, the swineherd returned at his door, as if by magic. With him he brought twelve crystal Orbs.*

*"The dragons have given me hostages," he told the people who gathered. "Hide these Orbs and the dragons will no longer rule us." At first they laughed and the king of the land wanted to take the Orbs back to his treasury, until the swineherd commanded the least of the Orbs to strike down the greedy king and his knights. Then the people feared to disobey the swineherd and hid the Orbs as he said.*

*Thereafter, the dragons ruled mankind no more. The swineherd prospered and became the king of his land. No rival would challenge him out of fear of the Orbs, but never did the swineherd-king use them again. Whatever secrets that they contained passed away with him.*

Of course, that's not how the elves tell it. Their story goes like this:

*In that time when all things lived in peace with each other, the noblest of the dragon-clans came to the courts of the elves and said, "Shining elves, you are the light of all races, spreading grace and beauty throughout the world. Great is the pleasure you bring to all things with your voices. It is bleak and lonely in our mountain fastness. Will you make for us a reminder of your joy so that our days will not be so forlorn?"*

*And the elves, being elves, agreed and asked for nothing in return. After a hundred years and a day, enough time in which a man's memory would fail in grave dust, but was little to the elves and even less to the dragons, the high folk appeared before the council of the clan and presented their gift—12 Orbs of perfect brilliance and beauty. Each sang with a voice of lightest crystal and the music of the stones tore at the hearts of the great dragon-kin. The Orbs sang of gliding in the purest blue sky, of courting flights beneath the burning silver of the moon, of battles fought and lost by the brave, and of the passings that would come.*

*The songs wrenched at the very souls of the nobles and they let their bodies waste as their spirits soared. At last, completely enchanted, each surrendered, letting their spirits be trapped by the Orbs, where they have remained to this day.*

*Such is the way of elves and the gifts they bring.*

Now the dwarves, of course, know that the elves and the humans have it all wrong. This is their story:

*In that time, the dwarves were the greatest of all crafters, even greater at the forge and the crucible than they are today, for many secrets have long since been lost. All other races knew of their skill, but only the dragons respected their craftsmanship. The humans were too fool-*



## Orbs of Dragonkind

ish to know the power of iron and stone; the elves were too petty and vain, but the dragons, who dwelt in mountain homes, understood the might of rock and the magic it could bring.

Thus it was that an embassy of 12 dragons sought out the Great Council of the Dwarves. "O grand and wise shapers of metal," the oldest of the dragons spoke, "our people are scattered over the globe. We cannot call our councils or share news of birth and woe. We come to you for an answer, for there are not greater artisans to be found on the earth or beneath it. Will you make us a solution?"

"What will you pay us?" demanded the High Clan King of the council.

"All the treasures from beneath the earth that lie in our hoards we will give to you," answered the eldest of the dragons.

And the dwarves knew they could make the thing that the dragons wanted and the price was good, so they set their greatest craftsmen to fashion a set of 12 crystalline Orbs for the

dragon-kin. After 12 summers and 12 winters, the Orbs, 12 in number, were finished, and once more the dragons appeared before the Great Council.

"Here are the treasures you asked for," said the High Clan King. "Give us our payment as you promised."

The dragons smiled and were pleased with the work. Taking the Orbs, they said, "Give us a fortnight to prepare a feast. When the time is passed, send your strongest, bravest, and cleverest to our caverns and we will feast them and honor them with our riches."

At that time, dwarves still trusted dragons, who were the rulers over all, and so the High Clan King agreed. In a fortnight, he led the finest of his people to the halls of the dragons. There they found the 12 ambassadors of the scaled race waiting. Looking about, the dwarves saw no tables, no benches, no feast-foods, nor ale. The dragons crouched greedily upon their treasures, the dwarven Orbs clutched between their claws.



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"Where is our payment?" demanded the High Clan King.

"Here," the eldest dragon said. At that word, his people set upon the dwarves who, in trust, came with weapons sheathed. All were slain until only the High Clan King remained, wounded and dying.

With his fading breath, he called out, "Hear your doom, treacherous beasts! The treasures you have stolen will have my revenge." With that he spoke the words of power and the secret magicks the dwarves built into the Orbs, for dwarves are ever a cautious lot. "From this day forward, your scaled hides are cursed! Your children will be less than you and all beings will hunt you and call you dangerous. Greed and hatred of your own kind will fill your hearts, all until the price you promised is paid!"

At that curse, the magic of the Orbs seized all things noble from within the 12 ambassadors and pulled these into the crystal prisons. The body of each beast changed colors and they feared each other. Screeching in rage the now-savage dragons fled throughout the world.

So dragons have remained ever since, crouched on their hoards, keeping these treasures from their true owners—the dwarves.

Any one of these stories might be true, or perhaps none of them. However they were made, since that time the *Orbs* have surfaced time and again throughout the world. Sometimes they have made kingdoms powerful, sometimes they have brought them down. Always dragons appear wherever the *Orbs* are to be found. The *Orbs* are rumored to grant great powers, but always at a terrible price.

It is unclear just how many *Orbs* were made or still remain. The dwarven legend says a dozen were fashioned—both elf and human stories are silent on this. There are tales of the destruction of three or more of these *Orbs*—tales of great heroism and danger. *Orbs* supposedly destroyed appear in later tales, so it is hard to be certain what is right. The researches of Alimead the Sage on this point do nothing to clear up the confu-

sion, although his dry and scholarly work—found only in a few exclusive collections—is the best authority on the *Orbs* themselves.

### Campaign Use

The *Orbs of Dragonkind* are among the more unusual artifacts of those described here. Therefore, special considerations must be given to these items.

First, there is their number. Twelve orbs is more than just a single item. It is unlikely that most campaigns can survive having all 12 *Orbs* in play at the same time. Certainly, the player characters should never have all 12 (or even half that number!) in their possession at one time.

Second, dragons are (and should be) unique to a campaign, including their personalities and behaviors. Since the dragon *Orbs* contain the trapped personalities of long dead dragons, the DM should take the time to create dragon personalities that fit the campaign. Twelve suggested personalities are given here, but these are not the only possibilities.

Finally, there is the matter of the powers themselves. The *Orbs* are perhaps more variable than any other set of items. In addition to the different personality for each *Orb* (which will affect how the powers manifest themselves), the *Orbs* also differ from each other by age level and color. There is one *Orb* for every age category of a dragon and each age category represents a different color of dragon. The DM must match these three factors—age, color, and personality—to create a mix of powers that best suits the campaign.

When dealing with the number problem, the *Orbs of Dragonkind* will most commonly be used as individual items. The player characters find one, maybe two of the *Orbs*, and no more. This is the easiest solution. The DM builds a major adventure that climaxes in the discovery, use, and/or destruction of an *Orb*. The existence of other *Orbs* is hinted at, but the DM does not build adventures around these. For the adventure, the DM should select carefully the *Orb* to be used—



## Orbs of Dragonkind

both for the powers the *Orb* will grant to the character and for the personality of the *Orb* itself.

A number of story lines are useful for a small number of *Orbs*. An *Orb* may be needed to defeat a powerful dragon marauding the land, to give the noble but outnumbered forces of a good kingdom the edge they need to overcome an orc invasion, or to perform a special spell needed to lift the curse that has befallen a PC or NPC.

A more difficult approach is to build a series of adventures that eventually uses all 12 *Orbs*. The player characters might discover one *Orb*, only to have it stolen by their evil foe. In order to overcome this enemy, the PCs must locate an *Orb* of even greater power. They track down and uncover a number of different orbs, starting with the least and rising in power, until the group at last finds the one they need. Of course, the task is never that easy, since their enemy, already in possession of one *Orb*, has a head start on them and additional power, to boot.

The difficulty here is that almost every adventure must be greater than the last. Finding and using each *Orb* becomes more and more difficult and heroic—although allowances can be made to slow the pacing at points. Some *Orbs* may be monstrously guarded, others cleverly hidden, and still others may require the players to use wits and role-playing instead of muscle. Unless the DM creates adventures with a great deal of variety, the players will quickly suffer from 'sequel-itis'—"Oh, look; yet another *Orb of Dragonkind*."

For DMs willing to go to great efforts, all 12 *Orbs* could be introduced in a truly unique method. In this case the DM creates a special campaign world—from the ground up—that centers around eight or so powerful kingdoms of various races. Each kingdom has as its power center one of the *Orbs of Dragonkind*. The logic of the world—the armies, the diplomacy, the relative strengths and weaknesses of each land—revolve around these *Orbs*. Kingdoms possessing lesser *Orbs* might have to constantly struggle to hold off their more powerful neighbors or band into alliances against them. Those with the most powerful *Orbs* may be empires to

which the lesser kingdoms swear obedience. The possessors of the *Orbs* may all be evil or may be a mix of good and evil rulers. The DM will have to define all of this background before beginning the new campaign.

Once these details are decided, the DM can center the action around the remaining *Orbs*. Recovering any of the four that are lost will upset the careful balance of power in the campaign. Naturally, each king or emperor wants to claim these lost orbs while denying the others their goal. Warfare, diplomacy, intrigue, and adventuring can all be played out against this background. The player characters may never find an *Orb of Dragonkind* during the course of the entire campaign, but the items will always have an influence over events.

However the DM chooses to use the *Orbs*, player characters should not be allowed to retain these items. Perhaps the best solution is to construct the adventure so that the player characters must recover the *Orb* and place it in the hands of their king, for the protection of all. This gives the characters the satisfaction of success and removes the item from their control at the same time. Alternatively, dragons will naturally have a great interest in the *Orbs* and may insist that the characters surrender any that they find. The characters may have to destroy an *Orb* for safety's sake. Finally, there are always thieves to rely on.

## Powers

As noted above, the *Orbs of Dragonkind* consist of three separate elements—color, age, and personality. Color will determine the choice of powers for each *Orb*; age sets the level of strength for those powers; and personality dictates how those powers will be revealed and used. Personality also affects the exact nature of each *Orb's* curse.

In addition to the powers that vary by age and color, the *Orbs* all have certain features in common, a natural result of being powerful magical items. Like all artifact powers, these powers can be constant or invoked.

# Orbs of Dragonkind



## Common Powers

**Constant.** Anyone within 10 feet of the *Orb* has the THAC0, Armor Class, and saving throws of the dragon trapped within. This is calculated according to the age and color of the trapped dragon. These individuals are also immune to breath weapon attacks by dragons of the same type as the *Orb*.

The personalities of all of the *Orbs* are telepathic to any creature within a 60-foot visual range. The trapped personalities also possess full awareness of their surroundings, able even to detect invisible or otherwise concealed creatures as would a normal dragon of their size. Whether or not this information is communicated to the owner depends upon the *Orb's* personality.

**Invoked.** Each *Orb* functions as a *crystal ball* to any other *Orb of Dragonkind*, provided the identity of the other *Orb's* owner is known.

Invoking the correct command while touching the *Orb* allows the owner of the item to invoke any of the following powers, all figured by the dragon's age and color: use the dragon's breath weapon (3/day), radiate *dragonfear* (3/day), and cast any spells (including special powers) known by the dragon.

Finally, every *Orb* allows the owner to use a *domination* spell against any dragon of the same color within 100 yards. The target creature is allowed a saving throw vs. spell. However, instead of a -2 penalty and Wisdom adjustments as per the spell, the roll needed is increased or decreased by the age difference between the *Orb's* personality and the target dragon. The older the trapped personality, the greater the chance of success. If the *Orb* contains an old red dragon (age category 8) and the target is a juvenile red dragon (age category 4), the saving throw roll would have a -4 penalty. Were it the other way around, the roll would have a +4 bonus.

The owner of the *Orb* can dominate any number of dragons within range, but can only make one *domination* attempt per round. There is no limit to the number of times per day this power can be used.

## Color Powers

Trapped within each *Orb* is a dragon of a different color. The choices are: black, blue, brass, bronze, cloud, copper, gold, green, red, shadow, silver, and white. All color powers must be invoked and are usable according to the limitations given in the description.

For convenience, the base Hit Dice of each dragon color is noted in parentheses below.

**Black.** (12 HD) Upon command, the owner can create an *acid storm* with a radius of 100 feet. The storm lasts a number of rounds equal to the dragon's Hit Dice and inflicts 1d4 points of damage for the first 3 rounds, 1d6 through the 6th round, and 1d8 every round thereafter. The *acid storm* can only be conjured once per month, however.

**Blue.** (14 HD) The owner can breathe a bolt that leaps from target to target, striking several creatures in the same manner as a *chain lightning* spell. A number of targets equal to the dragon's Hit Dice can be struck. However, unlike the spell, the number of dice of damage inflicted remains constant throughout. This power can be used once per day.

**Brass.** (12 HD) Upon uttering the command, the owner triggers a *circle of sunmotes* spell from the *Orb*. The power is usable only once per month.

**Bronze.** (14 HD) The owner of this *Orb* can use *imago interrogation* once per month. However, no matter what being is contacted, this power can never be used to gain more information about the locations or powers of any other artifact.

**Cloud.** (14 HD) By touching this *Orb*, the owner is able to summon a *storm of vengeance* spell. Unlike the spell, invoking this power only requires 1 round. The power is usable once per month.

**Copper.** (13 HD) As befits the copper dragon's impish nature, invoking its power triggers a powerful version of the *mass suggestion* spell. The power centers on the *Orb* and has a radius of 30 feet. Anyone other than the owner of the



## Orbs of Dragonkind

*Orb* within the area of effect and possessing fewer Hit Dice or levels than the trapped dragon spirit is automatically subject. No saving throw is allowed. Those beings of greater level or Hit Dice are unaffected by the power. The suggestion given must follow all of the normal rules given for the spell of that name—i.e., it must be understandable and reasonable to those who listen for it to have effect. This power can be used once per week.

Gold. (16 HD) The *Orb* of the gold dragon has the power of command over others of its kind, meaning in this case all dragons. It can only be invoked once per year. Upon uttering the command, the *Orb* summons to it a number of dragons equal to its Hit Dice + 1d6 additional dragons. These dragons are the same age as the possessed gold dragon and can be of any type determined by the DM. All must be summoned at the same time. The summoned dragons will serve the owner of the *Orb* faithfully for 3d6 days. They will carry out his instructions to the best of their ability. However, the creatures will refuse any order that is clearly futile, suicidal, or hostile to dragons of their own color. The dragons could be summoned to fight at the side of an outnumbered army (since the creatures themselves might turn the tide), but would not slay each other upon command (just to reduce the number of dragons in the world). A red dragon cannot be ordered to attack or harm another red dragon, but would have no qualms about tearing into a blue dragon.

At the end of the period of service, the dragons are released from servitude. Unlike other summonings, those creatures called by the *Orb* will not seek revenge upon its owner. To their mind, whoever possesses the *Orb* has the right to place this duty upon them. However, should the being that called them ever fall into their clutches, little mercy will be offered. Evil dragons will most likely kill the offender outright, while good ones will impose some service equal to what was required of them.

Green. (13 HD) The power of this *Orb* is only effective in a forest or wooded area. Upon com-



mand, a ray of vile green shoots forth, up to 100 yards, to strike a number of trees equal to the dragon's Hit Dice. The trees touched are instantly polymorphed into shambling mounds, uncontrolled by anyone. The shambling mounds remain for 24 hours or until they are slain. This power is usable only once per month.

Red. (15 HD) The power of the red dragon's *Orb* is the most devastating of all the *Orbs of Dragonkind* and is only usable once per year. Upon uttering the proper command, the *Orb* lances out a beam of energy straight down that penetrates into the very heart of the earth. Within 2d12 hours, the earth heaves and splits with the force of an *earthquake* spell. As the tremors grow, a volcano arises from the point where the magical beam struck. The volcano spews lava and ash, gradually rising into a mountainous cone over a process of weeks. The radius of the destruction is equal to the Hit Dice of the trapped red dragon. All normal con-

## Orbs of Dragonkind



structions within this area—towns, roads, castles, etc.—should be considered ruined. Magical structures, should any exist, are allowed a saving throw vs. crushing blow to avoid annihilation. All temples are allowed a saving throw vs. magical fire to avoid ruin. Those buildings that survive become small islands of near-stability. A temple at the heart of the cone, for example, might be raised with the crater's rim and stranded on a pinnacle of rock. Further away, it might avoid destruction by having the lava flows part naturally around it.

**Shadow.** (12 HD) The power of the shadow dragon is to draw upon the very essence of the Plane of Shadow, a sinister demi-plane of the ethereal. Once per year the owner of the *Orb* can cast a place on the Prime Material Plane into the Plane of Shadow. The area of effect is a diameter equal to the trapped dragon's Hit Dice  $\times$  100 yards, with the *Orb* at the center. When the command is given, *Orb*, owner, and the surrounding area are whisked into the Plane of Shadow. The transported area remains there for 1 year and at the end of that time is instantly returned to its proper place. While on the Plane of Shadow, all transported things are subject to the normal risks present on that plane—shadow dragons, slow shadows, shadow mastiffs, and worse. Beings can move from the Prime Material to the Plane of Shadow by all normal means of planar travel—most often by passing through the ethereal.

On the Prime Material Plane, the area transported is replaced by an equal area of the Plane of Shadow—shifting veils of darkness that fill the area of effect. Just as Prime Material inhabitants and creatures are carried away, shadow beings can arrive as part of the transfer, perhaps to maraud the surrounding lands.

**Silver.** (15 HD) The *Orb* of the silver dragon has great healing powers. Once per year it can be used to resurrect 2d10  $\times$  10 bodies within 100 yards. All bodies to be resurrected must be present at the same time. When attempting to resurrect special characters (PCs and the like) make normal resurrection survival rolls; for low-level

NPCs and common soldiers, assume the attempt is automatically successful. Furthermore, the power distinguishes between friend and foe, making this *Orb* particularly useful for restoring a fallen unit on the battlefield.

**White.** (11 HD) Upon invoking the power of this *Orb*, all allies of the owner within 100 yards are seized by a savage war-frenzy. They fight with a blood-lust that causes them to disregard their own peril and wounds in their savage attempts to slay the enemy. Those frenzied gain an additional 2 dice of hit points, and +2 bonuses to THAC0, Damage, and all saving throw rolls, and are immune to fear, charms, and illusions of all types. While perhaps not much for player characters, this power can render a battlefield unit into a terrifying force. The power is usable once per month.

### Age Powers

In addition to color, the powers of the *Orbs* vary according to the age of the dragon spirit trapped therein. Most of the results of age are calculated into the other powers of the *Orb*—amount of damage done by breath weapon, spells and number known, even area of effect for special color powers. However, age also grants ever-increasing numbers of random powers.

The age listings on the next page give the appropriate power tables to use and the age modifier needed to calculate other effects of the dragon *Orb*.

### Orb Personalities

Trapped within each *Orb of Dragonkind* is a distinct dragon. Over the millennia, each has reacted to its imprisonment differently. While it is best if the DM devises a personality that is appropriate for the age and color of the trapped dragon, 12 suggested personalities are given here.



## Orbs of Dragonkind

**Table 3: Powers of the Orbs**

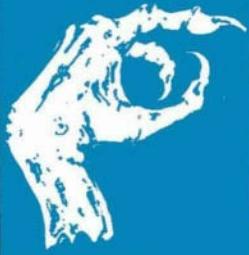
Orb of the Hatchling. (Hatchling, -6 HD)	1 from <b>Table 12: Combat</b>
Orb of the Wyrmkin. (Very Young, -4 HD)	1 from <b>Table 12: Combat</b> 1 from <b>Table 17: Elemental Air</b>
Orb of the Scaled. (Young, -2 HD)	2 from <b>Table 12: Combat</b> 1 from <b>Table 17: Elemental Air</b>
Orb of the Dragonette. (Juvenile, +0 HD)	2 from <b>Table 12: Combat</b> 2 from <b>Table 10: Abjurations</b>
Orb of the Drake. (Young Adult, +1)	2 from <b>Table 15: Detection</b> 2 from <b>Table 12: Combat</b> 1 from <b>Table 10: Abjurations</b>
Orb of the Serpent. (Adult, +2)	2 from <b>Table 12: Combat</b> 1 from <b>Table 22: Fate and Fortune</b> 2 from <b>Table 10: Abjurations</b>
Orb of the Dragon. (Mature adult, +3)	2 from <b>Table 12: Combat</b> 1 from <b>Table 18: Elemental Fire</b> 1 from <b>Table 22: Fate and Fortune</b> 1 from <b>Table 15: Detection</b>
Orb of the Gold-Hoarder. (Old, +4)	3 from <b>Table 12: Combat</b> 1 from <b>Table 23: Healing</b> 1 from <b>Table 24: Immunities</b> 3 from <b>Table 12: Combat</b>
Orb of the Great Serpent. (Very Old)	2 from <b>Table 10: Abjurations</b> 1 from <b>Table 23: Healing</b> 1 from <b>Table 27: Movement</b> 3 from <b>Table 12: Combat</b>
Orb of the Firedrake. (Venerable)	2 from <b>Table 10: Abjurations</b> 1 from <b>Table 23: Healing</b> 1 from <b>Table 27: Movement</b> 1 from <b>Table 24: Immunities</b> 3 from <b>Table 12: Combat</b>
Orb of the Elder Wyrm. (Wyrm)	2 from <b>Table 24: Immunities</b> 1 from <b>Table 27: Movement</b> 1 from <b>Table 31: Personal Enhancement</b> 1 from <b>Table 18: Elemental Fire</b> 4 from <b>Table 12: Combat</b>
Orb of the Eternal Dragon. (Great Wyrm)	3 from <b>Table 24: Immunities</b> 2 from <b>Table 31: Personal Enhancements</b> 1 from <b>Table 27: Movement</b> 1 from <b>Table 18: Elemental Fire</b> 1 from <b>Table 22: Fate and Fortune</b>

## Orbs of Dragonkind



The personality of the trapped dragon is important to create. Unlike many artifacts, the *Orbs* do not simply work upon command; instead it is best if the players discover that their characters must interact with the trapped dragons—cajoling, promising, threatening, and bribing the dragon spirits to obtain their aid. The personalities also affect the nature of the *artifact possession* the owner might undergo.

- **Naive.** This dragon believes in the better nature of beings even against all the things that have happened to it over the centuries. It always has hope that someone means to rescue it from its prison. Indeed, it naturally assumes that its owner wants to free it, and uses this rationale as a justification for the *artifact possession* it causes.
- **Sullen.** Trapped so long within its *orb*, this dragon knows better than to believe the lies of its masters. It is stubborn and recalcitrant, refusing its powers whenever possible. No one deserves its aid, since no one ever intends to free it. Threats and trickery are the best hopes of invoking this *Orb's* powers, although it will freely act if it believes the power commanded might actually cause its master woe.
- **Tricky.** The dragon spirit is full of guile, constantly seeking a way to escape its prison. It will freely resort to lies and deceptions in order to obtain its goal of release. It cannot, however, lie if an answer is compelled of it—i.e., if the master demands to know if any invisible creatures are at hand, the *Orb* must answer truthfully. It can, and does, invent powers for itself—often claiming to know things it does not in hopes of gaining release.
- **Patient.** This dragon has taken the long view, biding its time for the day it knows will come. Until then it slumbers and thinks, creating elaborate philosophies and mental theorems. If not actively in use, it slumbers, caring nothing for the world around it. When in use, it cannot be hurried and will insist on using its powers at its own pace. It does take a certain delight in rousing a little panic in its masters.
- **Impatient.** This dragon wants out *now!* It is long since tired of its confinement and will do nothing unless convinced the act will somehow move it closer to freedom. Its impatience surfaces even in areas having nothing to do with its freedom and will constantly urge its master to stop waiting and act.
- **Curious.** This dragon relieves the boredom of imprisonment by seeking knowledge. It will want to know everything, especially when its powers are called upon. Its master must often explain the reason for its use, which may in turn lead to other explanations. Worse still, explanations will remind it of other things it has learned, leading it into long digressions.
- **Bored.** Sealed inside its *Orb*, never dying, this dragon feels as though it has seen everything. Little that happens to its master can interest it, nor does it care what happens to those who possess it. The *Orb* will not respond to pleas of urgency or need, cares little for good or evil, and would welcome any grotesque event as a new experience to relieve its tedium. Getting this *Orb* to use its powers requires trickery more than threats.
- **Hate-filled.** The dragon inside rages against those who trapped it, those who have used it over the centuries, and indeed everyone on the outside. It is hostile to all free things, but in particular the master who forces it to act. Whenever possible, the spirit will seek to bring harm to its master by perverting the intention of his words or luring him into danger with bad advice. Like all of the *Orbs*, it cannot directly lie about what it knows, but even so, it can convince the foolish to get themselves killed.
- **Despairing.** This dragon has given up. It knows it will never escape from its prison and there is no point in trying. Promises, rewards, and threats mean nothing to it. All action is pointless and there is even the thought that



## Orbs of Dragonkind

through inaction it might gain release. Those wishing to use many of its major powers must actually convince the spirit that the outcome will have meaning, either to make the world a better or worse place.

- Stoic. This dragon spirit is resigned to its fate, but has not given up. Instead, it tries to make the best of things while searching for an escape. Unable to help itself, it seeks to help its kin by demanding payment for its services or considerations for others of its species.
- Mad. Time has taken its toll on this dragon and the out-of-body confinement has driven it insane. There is no predicting how it will react to any given situation. Sometimes it will be bright and cooperative, while at other times it will rave about nonsensical enemies. It will debate simply to debate and will generally make life difficult for its master.
- Desperate. This dragon is in a state of near panic at the hope of ever gaining its freedom. It is willing to attempt anything, no matter how dangerous to itself or its master, if the deed holds out the promise of freedom. It will slip from its master's grasp to fall from great heights, attempt to roll into acid pools, or leave itself exposed to powerful magical blasts, all in the hopes of shattering its *Orb*.

**Curse.** The *Orbs* have only the simplest of curses, but these are woefully dangerous. Since each is possessed of a dragon's spirit, those who touch the *Orbs of Dragonkind* are immediately exposed to the risks of *artifact possession* and *artifact transformation*. In every case, the *Orbs* seek to remake their masters into dragons of their own color while at the same time gaining possession of the bodies. If this is successful, the trapped dragon will be freed, while the spirit of its master is lost to the void forever.



### Suggested Means of Destruction

- The dragon can be released by sacrificing oneself with a *magic jar* spell, to be trapped within the *Orb*.
- All 12 must be ground simultaneously under the Great Millstone of the Gods.
- The original makers of the *Orbs* must be found at the beginning of time, and the secret of the *Orbs'* destruction must be learned from them.

# Psychometron of Nerad



The *Psychometron* is a small, clear gem about 1 inch in diameter. It is mounted in a headband of gold and carru leather. The gem is perfectly round and sparkles even in complete darkness. It would appear to be worth a king's ransom simply as a piece of jewelry. This item originated in the DARK SUN® setting.

## History

Six King's Ages ago, a powerful psionicist and preserver, Nerad the Wise, arose in the wastelands along the shores of the Sea of Silt. After wandering the wilderness and aiding people of good heart, Nerad was perhaps the first to attempt the transformation from preserver to avangion.

Nerad ultimately came to a spectacular end, as the Dragon hunted down and challenged him. The preserver was trapped and could not avoid the fight. Anticipating his defeat, he gave his most valued possession—the marvellous *Psychometron*—to one of his retainers and told her to flee with it. The woman subsequently took the gem to a Villichi community in the Tablelands. Since that time, the *Psychometron* has been used by the Villichi on occasions when they needed its power to defend their community.

## Campaign Uses

The *Psychometron* is a psionic artifact, useful only in campaigns where psionics are employed. A DARK SUN character looking to follow in Nerad's or Korgunard's footsteps could be aided significantly by the *Psychometron*. Furthermore, the gem provides heroes with powerful defenses that could enable a group to challenge a sorcerer-king or one of the great monsters of the wastes. However, the Villichi believe the gem belongs to them and will eventually ask for its return.



## Powers

**Constant.** The *Psychometron* radiates a 5-foot radius of +2 protection to the wielder's saving throws and power scores in the *telepathic* or *metapsionic* disciplines. It also functions as a *receptacle* containing 150 PSP which can power the owner's psionics (PSPs regenerate at the rate of 25 per hour). The *psychometron* radiates *non-detection* and obscures any attempt to scry the wielder, either psionically or magically.

**Invoked.** When the *Psychometron* is within the radius of a defiling spell, the gem protects the earth from defilement, sacrificing 1 PSP for each radial yard that would be destroyed.

The *Psychometron* is an *empowered* item with the following disciplines installed: *aura sight*, *aversion*, *awe*, *complete healing*, *contact*, *displacement*, *energy containment*, *mind bar*, *mindlink*, *radial navigation*, and *teleport*.

**Curse.** The *Psychometron* is imbued with the powerful personality of the avangion Nerad, so its owner is subject to *artifact possession*. The device seeks an end to slavery and oppression, demanding that the owner attempt to bring down the sorcerer-kings and the Dragon.

## Suggested Means of Destruction

- Cause an earth drake to devour it.
- Let no light touch it for 99 years.



## Queen Ehlissa's Marvelous Nightingale

With crystal eyes, tiny golden feathers delicately layered over its body, and a small wind-up key on its underside, *Queen Ehlissa's Marvelous Nightingale* is a beautiful gold songbird mounted in a golden cage.

### History

Last in a line of benevolent rulers, Queen Ehlissa treated everyone in her domain fairly, and no one lived in poverty or want. Having no family, Queen Ehlissa raised song birds, her favorite being a nightingale that she loved dearly. Each night she would sit and listen for hours as her beloved bird would sing the most beautiful songs. Sadly, the nightingale died, on her birthday no less. Devastated, Queen Ehlissa went into mourning. Her subjects, fearing for their beloved queen, sent for their greatest artisans, bards, mages, and craftsmen. For one year they labored, and on Ehlissa's next birthday, they gave her the mechanical *Nightingale*. The music that came forth was so pure and lovely that it soothed the queen and her sorrow melted away.

### Campaign Use

The *Nightingale* can be used by anyone and provides excellent role-playing opportunities.

Perhaps Queen Ehlissa's land is overrun by a barbarian horde, which makes off with the beloved *Nightingale*. She hires a group of would-be heroes to retrieve her stolen songbird.

### Powers

**Invoked.** A narrow groove with five notched slots is embedded in the bottom of the cage. By moving a small lever into different notches, the *Nightingale* plays five different songs each associated with a power. Indoors, the area of effect is the entire room; otherwise it is as if cast by a 20th level character.



Slot	Power
1	<i>Bless</i> (7/day).
2	<i>Music of the spheres</i> (5/day).
3	<i>Unceasing vigilance of the holy sentinel</i> (1/week).
4	<i>Zone of truth</i> (1/week, no saving throw).
5	<i>Emotion</i> (1/day). If the emotion is not chosen, one is selected randomly and lasts 2d4 rounds. Selected emotions last as long as concentration is maintained.

**Curse.** Anyone possessing the *Nightingale* becomes increasingly childlike. Monsters cause the PC to flee in panic for 2d4 rounds. Each night there is a 50% chance that the owner is too frightened to sleep, preventing healing and the memorization of spells. Should sleep be lost for 3 consecutive nights the owner is incoherent and sluggish, with attributes dropping by 1 point. The owner must always speak the complete truth. For each month that the *Nightingale* is possessed, one experience level is lost. Once the *Nightingale* is given up, these negative effects are gradually reversed over the same amount of time.

### Suggested Means of Destruction

- It must be given to the king of songbirds.
- It must be smashed by a tinker gnome with the strength of a titan.
- It must be exposed to the most wretched chord playable on *Heward's Mystical Organ*.



The *Recorder of Ye'Cind* is a musical instrument made from an 18-inch piece of hollowed-out lake reed with 10 holes drilled into it. Unlike a flute, it is held vertically and played by blowing into the open end.

## History

Over a century ago, there lived an elf named Ye'Cind. During the course of his life he traveled throughout the country, compiling and creating ballads and songs to tell the rich history of his beloved land. In time he became renowned in all of the lands. During a festival in one small kingdom, Ye'Cind was returning to his bed late at night when he witnessed the brutal slaying of the king in the courtyard below. Though he had seen the crime, he could not identify the assailant. By morning, Ye'Cind had vanished, leaving behind only blood on his sheets.

Twenty years later, at the annual festival of life, Ye'Cind reappeared in the fateful kingdom with a recorder in hand. He played strains of music to amuse and please the crowd. Lovers held each other dearer when tender melodies were played. For a crying child, Ye'Cind played a tune that brought laughter to its lips. Making his way to the center platform, Ye'Cind came face to face with the king and began to play for him. A look of astonishment crossed the king's face as 20 years melted away, and the king saw himself standing in the courtyard over his brother's dead body, bloody knife in hand. A smile crossed Ye'Cind's face as he watched the guards drag away the struggling king.

## Campaign Use

This artifact is can be used by all character classes. A possible adventure might revolve around a band of prophets taking the *Recorder* to a monarch for delicate negotiations with a neighboring kingdom. En route, the caravan is attacked and the recorder stolen.



## Powers

**Constant.** The *Recorder* emits an ear-piercing note anytime anything of the PC's (including the *Recorder*) is stolen within 30' of it.

**Invoked.** The *Recorder* can be commanded to play complicated melodies upon itself. Playing a sustained G reveals a single and important truth about a subject of the user's choosing. This truth is revealed in the form of a shimmering image, complete with visual and audial effects. The truth is usually something of profound significance in the subject's life, although the *Recorder* does not reveal the same image more than once for a single subject (1/day).

**Random.** 3 from Table 21: Enchantment/Charm (notes A, C, and E), 3 from Table 26: Minor Spell-Like Powers (notes B, D, and F).

**Curse.** The music is so beautiful that the user becomes unable to hear anything except the recorder within 2d4 weeks. All of the standard penalties for deafness are suffered.

## Suggested Means of Destruction

- It must be bathed in the liquid essence of 100 windchimes.
- The holes must be plugged with *sovereign glue*.
- It must be cast back into the lake where the reed from which it is made originally grew.



## Regalia of Might

There are three different sets of *Regalia of Might*, one for each ethos—Good, Neutrality, and Evil. Each set consists of three pieces—a *crown*, *orb*, and *scepter*. All three sets are cloaked by a powerful illusion that makes them all look identical. In this form, the crowns are gold and red velvet, and studded with stones of great wealth. The orbs, about the size of melons, are enamelled blue and red and set with a ring of pearls, and the rods (no matter what their true size) are iron-shod staves with carved knobs at the top. The work on every piece is clearly of the best quality.

In the hands of a like-aligned creature, the pieces are perceived as unique in appearance and there is no confusing the different *Regalia*.

The descriptions below are of each item in "true" form, normally recognized only when the *Regalia of Might* are carried by a creature of concordant alignment and of sufficient power to wield the devices as explained.

The *Regalia of Good*. The *Crown of Good* is thin coronet of twisted silver, decorated with

incredibly detailed golden leaves of laurel, so that the whole thing looks like a victor's wreath. When worn by a like-aligned creature, the crown radiates a brilliant light that obscures the wearer's face. The *Orb of Good* is a sphere of purest crystal, encased in a filigree cage of golden laurel leaves. As large as a cannonball, it is nonetheless quite light and easy to carry. The *Scepter of Good* is a slender rod of polished crystal, entwined with verdant vines of silver and gold and topped with a gem that blazes with brilliant white light.

The *Regalia of Neutrality*. This set of *Regalia* is the least ostentatious of the three, as befits the somewhat passive role of most neutral powers. The *Crown of Neutrality* is carved from a single piece of smoky quartz, polished dazzlingly smooth; when worn, the creature's face is concealed behind a shimmering smoky veil that radiates from the *Crown*. The *Orb of Neutrality* is a crystal like the *Orb of Good*, but it is smoky quartz held within a cage of green jade, carved





like smoke. The *Scepter of Neutrality* is a rod almost as long as a staff. It is made from smoky quartz and sparkles with flashes of light—some brilliant white, others blood red. When gripped, a thin wisp of smoke trails from the tip.

The *Regalia of Evil*. This set, when used by a like-aligned creature, is easy to distinguish from the others. The *Crown of Evil* is a single piece of black iron, cast into the form of a flaming headpiece. The craftsmanship is harsh and the iron is filled with impurities that leave the surface coarse. When worn by an evil creature, the iron flames blaze into reddish light and magical flames (that cause no harm) lap and flicker over the head, concealing the wearer's face. The *Orb of Evil* is a iron sphere, pitted and scarred, of apparently crude workmanship. The sphere is bound in chains of iron, equally harsh and crude-looking. Red sparks fly from the orb at the slightest touch. The *Rod of Evil* is a staff of iron, draped with chains that clank and rattle. A flame of red fire (that radiates no heat) springs from the top.

### History

The *Regalia of Might* are reputed to be perhaps the greatest of all artifacts, though this is only speculation, for no one can honestly claim to have used all of them. They are certainly the most ancient, having existed since before the time of men. It is believed the *Regalia* were fashioned by the gods, to spare the multiverse from ultimate destruction of those powers as they made war.

For an eternity before recorded time began, the many powers struggled for ascendancy in the Outer Planes. But such is the way of gods that seldom did the powers directly attack each other, fighting their battles in the mortal worlds instead, and manipulating their creations like pawns on a gameboard. As the battle raged on distant planes, the waste and destruction was horrendous.

Finally, the wisest deities agreed that this

could no longer go on. They decreed that each ethos—Good, Neutrality, and Evil—should outfit a champion who would in the future stand for that faction. Three items—objects of celestial might—were given to each champion: the *crowns*, *orbs*, and *scepters*.

Just how these deities struck this agreement, and how they enforced their will upon the dissenting powers is unknown. Nor is it even certain just who among the gods proposed the idea (several deities lay claim to this achievement). Suffice it to say that great and mysterious are the workings of such powers, for the feat was accomplished. The terms set, each group set to the task of fashioning their *Regalia* according to its nature. Speed was essential, for all had agreed to finish their work in a single millennium.

The gods of Good, it is said, met in a great council, and they chose from among their numbers the three greatest craftsmen and set them to the task. These three worked together to create their three pieces of *Regalia*, each sharing his knowledge and experience with the others.

The gods of Neutrality did not accept this approach, but met in council and choose the pattern desired for their *Regalia*. The craftsmen among their kind were summoned and a competition was proposed. Each craftsman-god was to design a single piece of the *Regalia*, be it *crown*, *orb*, or *scepter*, and the finest would be used by Neutrality's champion.

The gods of Evil proposed a competition, too. Whoever among them, whether craftsman or not, could produce a *crown*, *orb*, and *scepter* could claim the right to outfit the champion of Evil. The evil deities threw themselves to their work with a frenzy. Not content to merely build, they schemed, spied, robbed, and betrayed each other in their struggles to win this contest.

Finally, the deadline was reached and the gods reconvened to approve the results. So long ago did all this transpire that men and perhaps even the deities themselves have forgotten the names of those who labored for each group. But first came the three craftsmen of Good, who had



## Regalia of Might

labored in harmony to prepare their items. Second came the three victors of Neutrality, each bearing his contribution to the *Regalia*. Lastly came a trickster god, Evil's victor, who had cunningly stolen his prizes from the workshops of others. Beholding the *Regalia*, the wise gods were content and proclaimed the great wars ended. Henceforth, all disagreements were to be settled by champions chosen to wear the *Regalia*.

Since that time, each group has watched over its *Regalia* in its own way. By agreement, the deities of Good hold theirs as a group. The *Regalia* are available to any power who should need it. The powers of Neutrality could not be so amicable in their approach, however. Rather, they agreed that each deity should hold the items for a period of time and then pass them to another. The owner had absolute control over the *Regalia* and could use them or give them away as he pleased. The powers of Evil took their usual, direct approach to this question: Possession of their *Regalia* went to whomever was strong enough, devious enough, and savage enough to take and hold them. If a deity needed the *Regalia*, he had to take them from their current owner. The evil *Regalia* became much contested items, used as much by fiends in the Blood War as by Evil's champions against those of Good and Neutrality. Over the years, the three evil pieces have been separated and sometimes even lost. This may even be the case today.

### Campaign Use

The *Regalia*, no matter of what ethos, are powerful artifacts and should not be used in a campaign without an expressed and a carefully thought-out purpose. Fortunately, several conditions on these items make it difficult, if not impossible, for player characters to gain full benefit, or in some cases any benefit, from these artifacts. Still, the DM should do everything possible to limit player character use of such items.

Introducing the *Regalia* into a game varies, depending on which set the DM intends to use.

The DM should remember that the *Regalia* are created for a specific use, so if one set appears, it is quite likely to be followed by one or both of the others. It is assumed that the sets will be used by a pair of champions who must fight to settle some celestial dispute.

The *Regalia of Good* are never found purely by accident; Good gods don't misplace their items (although Evil deities might steal them). They are either safely stored on their own planes or loaned out for some purpose. Thus, the *Regalia of Good* only appear when there is a need for their use. The player characters might *think* they have accidentally found a great treasure, but this discovery should always be part of a greater plan. The *Regalia of Good* normally enter an adventure when one of the player characters is called upon by his (or her) deity and is saddled with the awesome responsibility to act as a champion of cause.

Likewise, the *Regalia of Neutrality* are not haphazardly left about, although the powers of Evil might plot to whisk them away. Their appearance should herald some purpose, but this may be simply to prevent conflict between the champions of Good and Evil.

The *Regalia of Evil* are another matter. With the constant squabbling of the evil lords, their *Regalia* have been known to slip from their grasp from time to time, and it is possible that one of the pieces could find its way to the Prime Material Plane. Once there, it could be discovered by the PCs or by an NPC.

Of course, just stumbling across the *Regalia* does injustice to a good potential storyline. If the items are something the player characters could potentially use (most likely one or more of the Good or Neutral pieces), one of the group may find himself thrust into the role of champion of the ethos—at least temporarily. For whatever obvious or inexplicable reasons, the gods have chosen the player character to face another champion (outfitted with appropriate pieces of *Regalia*), thereby settling some celestial dispute. The contest need not be over some world-shattering conflict; deities squabble over all sorts of

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petty details—they could even be vying for the favors of a mortal. In any case, the champion should be the equal of the player character unless it is evil, in which case the evil forces cheat and make their man a little tougher. The player character may never know of his divine role, or he may have to figure it out and find his foe.

When all is said and done, whether the character wins or loses, the piece or pieces of the *Regalia* will magically disappear—the powers will never leave such items behind. Any reward the character receives depends upon the task done and the nature of the deity involved. Characters should not expect much reward at all from evil gods!

Of course, the player characters could just accidentally find a piece of the *Regalia*—particularly if it was stolen from or by an evil deity. Legends and tales of the *Regalia* exist in most faiths, and high priests can recognize the items for what they are. Unhappy indeed are the servants who refuse to yield these treasures back to

their divine masters. The gods may even take note and spend special messengers to claim what is rightfully theirs. Servants of good deities will first try honest and gentle approaches but evil deities will almost certainly punish any possessing their *Regalia*, on the simple assumption that the current owner deserves his fate. In this case, even giving up the *Regalia* is likely to do the player characters little good. But they must find some way to do so, through clever oaths or the protection of others, to save their skins.

In all cases, the *Regalia* should not remain in a campaign for very long. These are not items to be held by kings, great wizards, or even the highest of high priests. Once any part of the *Regalia* has been used for its purpose, it should vanish, preferably with enough pomp or terror to remind the player characters of just who and what they have been dealing with. If a piece is accidentally found, the player characters will be faced by an ever-escalating series of messengers until such time as the item is recovered.





## Regalia of Might

### Powers of the Regalia

Each of the nine pieces of *Regalia* has a different collection of powers, although different *crowns*, *orbs*, and *scepters* may have some powers in common. Each, too, has its own perils that can affect the foolish and unworthy. The sets also have ever-increasing resonating powers, so that the might of the *Regalia* grows with each item acquired.

The powers and curse for each piece of *Regalia* is described separately. After the powers for all three pieces of a set are given, the resonating powers for various combinations of that set are described, along with any additional curse effects that may occur. After this are suggested means for destroying the entire set of *Regalia*.

#### *The Crown of Good*

**Constant.** The *Crown* confers upon the wearer a Wisdom and Charisma of 21, including all benefits for bonus spells, magical defense, spell immunities, and reaction adjustments.

**Invoked.** The *Crown* can create a *minor globe of invulnerability* around the wearer once per day.

**Random.** The *Crown* possesses two abilities from Table 15: **Detection**.

**Curse.** First and foremost, the *Crown*, like all the pieces of *Regalia*, is attuned only to its alignment ethos. Neutral characters who touch the *Crown* suffer 5d6 points of damage (no saving throw, excepting neutral good characters, who are allowed a saving throw vs. spell to halve this effect). Evil characters who touch the *Crown* must save vs. death, and those who succeed still suffer 5d6 points of damage. Among good characters, only those of a lawful heart can use all the item's powers. For others, only the invoked power functions.

Although not a curse, the *Crown* does have a drawback in that its owner (whether the *Crown* is worn or not) is no longer capable of telling a falsehood or performing an act that would normally be considered evil. Note that this prevents

the character from bluffing or making threats he does not intend to carry out. Even haggling in the marketplace can become difficult, should the character manage to dicker the price down to a "steal."

#### *The Scepter of Good*

**Constant.** While the *Scepter* is gripped, the owner is immune to all wizard spells of the enchantment/charm school, and to all priest spells of the charm sphere.

**Invoked.** Upon the wielder's mental command, anyone touched by the *Scepter* must save vs. paralyzation or be held motionless for 3d6 rounds. The *Scepter* also functions as a *rod of rulership* with endless charges.

**Curse.** The *Scepter* is sensitive to alignment. Neutral characters who touch the *Scepter* suffer 5d6 points of damage (no saving throw). Evil characters who touch it must save vs. death, and those who succeed still suffer 5d6 points of damage. Even good characters must be lawfully so to benefit from the constant powers of this artifact.

Not viewed as a curse by the powers of Good, the owner of the *Scepter* must live up to noble ideals. Specifically, the owner of the *Scepter* must always come to the aid of those in need, whether they be accused innocents in the marketplace or oppressed multitudes in some distant land. This call cannot be refused or resisted unless the character is already involved in another quest or actively battling the champion of the other powers. The master of the *Scepter* becomes a true knight-errant, forever galloping off to right every wrong.

#### *The Orb of Good*

**Invoked.** All of the *Orb*'s powers must be activated with a command word (DM's choice). First, it functions as a *gem of brightness* with unlimited charges. Second, the *Orb* can *heal* (1/day) any creature that touches it.

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Random. The *Orb* possesses one ability from Table 16: Divination.

**Curse.** Like the *Crown* and *Scepter*, the *Orb* is selective about who handles it. Neutral characters who touch the *Orb* suffer 5d6 points of damage (no saving throw). Evil characters who touch it must save vs. death, and those who succeed still suffer 5d6 points of damage. Good characters of less than lawful purity can only use the healing ability of the *Orb*.

Another consideration for the owner of the *Orb* is that he must give sacrifice all worldly possessions (to charity) and forever renounce all titles and claims; knights forswear their lieges, priests leave their temples, and wizards give up their magical wonders. Only the other pieces of the *Regalia* (if available) and the most humble of dress and weapons (all nonmagical) may be retained. Anything given up cannot be reclaimed after the artifact has disappeared.

**Resonating** (two items). If any two items of the *Regalia* are possessed by a single character, additional benefits accrue. Upon gaining the second item, the character immediately gains one level of experience, and his experience point total is set halfway to the next level. The character gains all benefits of the new level. This can only happen once to a character or adventuring party (unless the current owner dies). Even if the items are stolen and then returned to a different member of the group, the benefit will not result.

Possessing two of the three items also adds one power from both Table 20: Elemental Earth and Table 28: Offensive Powers.

**Resonating** (all items). If all three items are held by a single creature, all the benefits described above are received, plus the *Regalia* reveal another power from Table 26: Minor Spell-like Powers, Table 27: Movement, and Table 31: Personal Enhancement. These bonuses last only as long as the creature retains all pieces of the *Regalia*. If one is lost, stolen, or surrendered, the benefits of possessing all three are immediately lost.

**Resonating Curse.** Possession of any two pieces of the *Regalia* causes no additional harm

(beyond those already described). However, once a character gains all three items, *artifact transformation* begins, and the character gradually becomes a planetar asimon (see the Outer Planes appendix of the "MONSTROUS COMPENDIUM"). If the change is completed, a PC is forever lost (NPC status), but if the *Regalia* is lost or removed prior to the final phase, the character slowly reverts to normal.

### Suggested Means of Destruction

- Smelt down the items at the forges of the deities who fashioned them.
- Whisper the *Ten-Thousand Secrets of Destruction* over each one.
- The items disappear with the end of the reign of the gods.

### The Crown of Neutrality

**Constant.** So long as this *Crown* is worn, the owner can automatically distinguish between truth, half-truth, and lies he hears or reads. Only an *undetectable lie* can conceal the truth.

Random. The crown possesses two abilities from Table 16: Divination.

**Curse.** The *Crown* functions best for those of true neutral alignment. Characters of neutral good or neutral evil alignment suffer 3d6 points of damage (no saving throw) when first touching the items, and such characters can use only their invoked powers. Other-aligned characters who touch the artifact suffer 5d6 points of damage (no saving throw).

True neutral characters are possessed of the impartial nature of the cold Neutral powers, and expose all lies they hear. No matter who speaks (even himself), the wearer must reveal falsehoods so fair judgements can be made.



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### *The Scepter of Neutrality*

**Constant.** The holder of the *Scepter* regenerates 2 hit points per round, but cannot regenerate from fire, acid, (un)holy water, or death, nor will severed limbs regenerate.

**Invoked.** Upon command, the *Scepter* will generate a thunderclap like a *staff of thunder and lightning*. The *Scepter* also functions as a *rod of beguiling*.

**Random.** The *Scepter* endows the wearer with one power from Table 15: Detection.

**Curse.** Characters of non-neutral alignment who touch the artifact for the first time suffer 5d6 points of damage (no saving throw), and characters of neutral good or neutral evil alignment suffer 3d6 points of damage (no saving throw). Such characters can only use the invoked powers of the *Scepter*, provided they can identify them.

Desiring harmony and balance, the powers of Neutrality require the holder of the *Scepter* to

seek a settlement to all disputes. The settlement can be a truce, surrender, payment, bribe, or whatever, as long as peace is attained. The character cannot allow any dispute to remain unnegotiated, be it a war between two kingdoms or a jealous lovers' duel.

### *The Orb of Neutrality*

**Constant.** When gazed through, the *Orb* functions as a *gem of seeing*.

**Invoked.** The *Orb* creates a floating fiery *symbol of persuasion* (1/day).

**Random.** The orb has two powers from Table 33: Protections.

**Curse.** Characters of non-neutral alignment who touch the artifact for the first time suffer 5d6 points of damage (no saving throw). Characters of neutral good or neutral evil alignment suffer 3d6 points of damage (no saving throw). Such characters can only use the constant pow-



## Regalia of Might



ers of the *Orb*, provided they can identify them.

The bearer of the *Orb* must always abide by the terms of any oath, deal, vow, treaty, pact, contract or other agreement that he makes. This power is in effect even when the character is not holding the *Orb*—possession of the artifact is all that is required.

**Resonating (two items).** If any two pieces of the *Regalia of Neutrality* are possessed together, the character who wields them immediately gains one level of experience, and his experience point total is set halfway to the next level. The character immediately gains all the benefits of the new level. This can only happen once per character or adventuring party (unless the current owner dies). Even if the items are stolen and returned to a different party member, the benefit doesn't occur.

The holder of two parts of the *Regalia* gains one additional power from both **Table 26: Minor Spell-Like Powers** and **Table 25: Major Spell-like Powers**.

**Resonating (all items).** If all three items are held by a single creature, all the benefits described above are received, plus the *Regalia* reveal another power from **Table 13: Conjuration**, **Table 28: Offensive Powers**, and **Table 31: Personal Enhancement**. These bonuses last only as long as the creature retains all three pieces of the *Regalia*. If any one of them is lost, stolen, or surrendered, the benefits of having all three are lost.

**Resonating Curse.** Possession of any two pieces of the *Regalia of Neutrality* causes no additional harm (beyond those already described). However, once all three items are held, the process of *artifact transformation* begins. The character is slowly transforms into a marut (see the Outer Planes appendix of the MONSTROUS COMPENDIUM™). Once the transformation is complete, a PC is lost forever (NPC status). Should the *Regalia* be lost or removed prior to the final phase, the character slowly reverts to normal.

### Suggested Means of Destruction

- The items vanish when Good and Evil reach a perfect stalemate.
- Immerse them for 1,000 years in the pure essences of the Positive and Negative Material Planes.
- They lose power when someone buys them from the gods of Neutrality.

### *The Crown of Evil*

**Constant.** When worn, the *Crown* confers fire giant Strength (Str 22: +4 to hit, +10 damage) upon its wearer.

**Invoked.** By touch, the wearer of the *Crown* can *animate dead* (3/day).

**Random.** The *Crown* endows the wearer with one power from **Table 33: Protections**.

**Curse.** The *Crown* is attuned only to those of extremely evil alignment. Neutral characters who touch the crown for the first time suffer 5d6 points of damage (no saving throw), although neutral evil characters are allowed a saving throw vs. spell to halve the damage. Good characters who touch it for the first time must save vs. death, and those who succeed still suffer 5d6 points of damage. Among evil characters, only those of chaotic bent can use all the item's powers. For others, only the constant power functions correctly.

As part of their perverse blessing on the *Crown*, the powers of Evil constructed the artifact so that, when worn, it is impossible for the owner to answer any question truthfully. Perhaps the rationale behind implementation of such a power was to protect their champion from interrogation, or perhaps it was just a whim. The champion can speak truthfully of his own accord, but any question put to him automatically results in a lie.



## Regalia of Might

### The Scepter of Evil

**Invoked.** Upon command, the *Scepter* functions as a *rod of terror* (with no chance of Charisma loss).

**Random.** The holder of the *Scepter* gains two abilities from **Table 28: Offensive Powers**.

**Curse.** Like the all pieces of the *Regalia of Evil*, the *Scepter* is attuned only to those of evil alignment. Characters of differing alignments who handle the *Scepter* suffer the same effects as given for the *Crown of Evil*. Among evil characters, only those of chaotic disposition can use all the item's powers. For others, the *Scepter* functions only as a *rod of terror*.

As befits the nature of Evil, the bearer of the *Scepter* quickly comes to imagine himself as supreme, the natural leader and ruler of all. Only powers of demigod or greater status are immune to this, since they already consider themselves to be (and they are) supreme beings. Those overcome with self-importance can no longer accept any settlement or compromise. The bearer of the *Scepter* must be first in all things. He will not relent until all those who stand in opposition (be they friend or foe) recognize his might, abjectly surrender, flee in terror, or lie crushed beneath his heel. Indeed, the greater the foe, the more urgent grows the desire to overthrow them.

### The Orb of Evil

**Constant.** When held, the *Orb* automatically allows its owner to command any nonplanar undead creature within 30 feet. The undead are controlled as long as they remain within the radius of effect and for  $1d4 + 1$  hours thereafter. The character need but speak his desires and they are unwaveringly executed by the commanded undead. (Free-willed and mindless undead are affected equally.)

**Random.** The orb possesses two abilities from **Table 26: Minor Spell-Like Powers**.

**Curse.** Like all parts of the *Regalia*, the *Orb* is

attuned only to those of evil alignment. Characters of differing alignments who handle the *Orb* suffer the same effects as given for the *Crown of Evil*. Among evil characters, only those of chaotic disposition can use all the item's powers. For others, only the *Orb*'s invoked powers can be used.

Furthermore, the *Orb* itself covets worldly goods, particularly magical items. Before its constant power can be used, it must be activated by the sacrifice of a permanent magical item (including chargeable items). Once touched by the *Orb*, the item crumbles to dust. The wielder of the *Orb* also must own the magical item in question—merely touching the *Orb* to someone else's magical armor will not do, for example. Items destroyed by the *Orb* are forever lost, beyond even the power of deities to recover. Once activated, the *Orb*'s constant powers function for 24 hours.

**Resonating (two items).** If any two pieces of the *Regalia of Evil* are possessed, the character immediately gains one experience level, and his experience point total is set halfway to the next level. The character immediately gains all the benefits of the new level. This can only happen once per character or party (unless the current owner dies). Even if the items are stolen and returned to a different member of the group, the benefit doesn't occur.

In addition, the holder of two parts gains an extra power from both **Table 16: Divination** and **Table 28: Offensive Powers**.

**Resonating (all items).** If all three items are held by a single creature, all the benefits described above are received. In addition, the *Regalia* reveal another power from **Table 33: Protections**, **Table 18: Elemental Fire**, and **Table 31: Personal Enhancement**. These bonuses last for as long as all the pieces of the *Regalia* are retained. If one is lost, stolen, or surrendered, the benefits are lost.

**Resonating Curse.** Possession of any two pieces of the *Regalia* causes no additional harm (beyond those already described). However, once a character gains all three items, the process of *artifact transformation* begins. The character is



gradually transformed into a babilith, an odious servant of death and torture (see the Outer Planes appendix of the MONSTROUS COMPENDIUM<sup>1</sup>). Once the transformation is complete, the character is forever lost, but if the *Regalia* are lost or removed prior to the final phase, the character slowly reverts to normal.

## Suggested Means of Destruction

- The powers of Good utterly conquer the powers of Evil.
- The items are buried at the very heart of the Positive Material Plane.
- The powers of Evil are tricked into destroying them.

## Combining Regalia of Various Alignments

Rare though it might be, it is possible for the same character to come into possession of items of *Regalia* from separate ethos. For instance, a character holding the *Crown of Good* might be tempted (by a devious evil deity) to pick up the *Scepter of Evil*.

The result is an explosion of charged magical energy which, though it can vary in intensity, almost certainly brings woe to the unfortunate at the heart of the blast. This is a very bad thing, at least for the character. Fortunately, battling another champion who is using a different piece of *Regalia* will not trigger any disasters (other than the fight might cause).

Possessing any piece of *Regalia* allows the owner to see all others in their true form, and the differences in appearance should serve as a dire warning. Similarly, the character can also sense the ethos of any other piece of *Regalia*. While holding the *Orb of Neutrality*, for example, the priestess Livaria can feel the goodness radiating from the *Crown of Good* before her. These two clues should certainly inform Livaria that she

will be attempting to combine oil and water, so to speak. If she fails to consider the consequences and claims the *Crown*, then her mistake will soon be clear.

Depending upon the mix of artifacts, the result of one character holding them varies:

**Good and Neutral.** As soon as a character acquires both items, an interplanar instability occurs and a rift is torn to a randomly chosen Upper Plane. The player character is automatically sucked through the gap with wrenching force (which inflicts 3d10 points of damage). Anyone within 5 feet of the holder must make a saving throw vs. death or suffer the same fate. Those between 6 and 20 feet away suffer only the 3d10 points of damage (save vs. breath weapon for half damage). The *Regalia* then disappear, either returning whence they came (such as to where the deities of Good store their items) or scattering to random Prime Material worlds.

**Good and Evil.** As soon as both items are possessed, a massive blast occurs. The character at the heart of it is instantly vaporized (no saving throw). Those within 20 feet suffer 10d10 points of damage (save vs. breath weapon for half damage) and those between 21 and 40 feet away suffer 3d10 points of damage (same saving throw). The pieces of *Regalia* are hurled to completely random locations on any Prime Material world, although they may be quickly recovered by servants of the deities.

**Neutral and Evil.** As with good and neutral couplings, this pairing opens up a rift, though this rent leads to a Lower Plane. The effects of this rift are the same as those described above, but anyone sucked through is not likely to arrive in a hospitable location.



## Ring of Gaxx

The *Ring of Gaxx* is a nine-sided, blue gem mounted in a platinum base on a plain, half-inch platinum band. Inside is a string of letters, with Gaxx the only legible word.

### History

While wandering among the Mountains of Storms, a luckless fighter named Krednel discovered some old buildings. Entering to take shelter, Krednel discovered the remains of a creature unlike any he had ever seen before. Krednel noticed an odd ring on one of the creature's fingers, and took for his own.

Four days later, Krednel awoke to find that his skin had hardened into a natural armor. Panic-stricken, he raced for a pool of water, where he was horrified at his reflection. There in the watery mirror was a creature with eight-inch horns and scaled skin. He frantically pulled off the ring and ran to visit an old dwarf friend, Lorak Ironhand, an expert on gems. Lorak could not identify the ring but offered to buy it from Krednel. Krednel snatched the money and disappeared.

### Campaign Use

The Ring of Gaxx is a good item for creating some unusual mysteries to solve. One possible adventure could unfold with a village seeking help in ridding itself of a fierce, hideous monster that is terrorizing the place, and at the same time solve the disappearance of the town's dealer in rare items.

### Powers

**Constant.** The wearer is immune to all forms of disease, both normal and magical.

**Invoked.** Each of the nine sides of the gem has its own power. The active side faces the finger tip and the entire ring is impossible to mark. The gem rotates clockwise one segment when one of



the following occurs; it is put on, it is worn while sleeping, or the stone is turned. Once all nine powers have been discovered, the wearer can use the powers with 90% accuracy. Two of the powers are *stoneskin* (2/day) and *invisibility* (1/day).

**Random.** 2 from Table 23: Healing, 2 from Table 27: Movement, 2 from Table 28: Offensives, and 1 from Table 33: Protections.

**Curse.** Once the ring is worn for more than 48 continuous hours, it begins to transform the wearer (over the next 96 hours) into a creature of unknown origin. A thick pair of horns grow 2 inches above the ears; the skin hardens into thick scales, providing a natural AC of 5. The eyes develop infravision (90 feet) and daylight becomes painful (-2 penalty to attack rolls). The lower canines extend an inch beyond the lips, Horn and bite attacks are possible, inflicting 1d4/1d4/1d6 points of damage.

To reverse an incomplete transformation, the ring must be removed for a number of hours equal to the number worn. However, once it is complete it is permanent, and the wearer needs the ring to survive; without it death occurs within 72 hours.

### Suggested Means of Destruction

- The *Ring* must be taken by hand to the center of the sun.
- Return it to the alien culture who crafted it.
- The creatures that created the *Ring* must be found and the ring returned to them.

## Rod of Seven Parts



The *Rod of Seven Parts* is a 5-foot-long black, unadorned pole, broken into pieces measuring 4, 5, 6, 8, 10, 12, and 15 inches in length. The parts fit together in order of ascending length; the 4-inch tip (which resembles a short wand) is the thinnest part, the 15-inch head is the widest, and the rest of the pieces broaden steadily from the tip to the head. The *Rod* originated in the GREYHAWK® world.

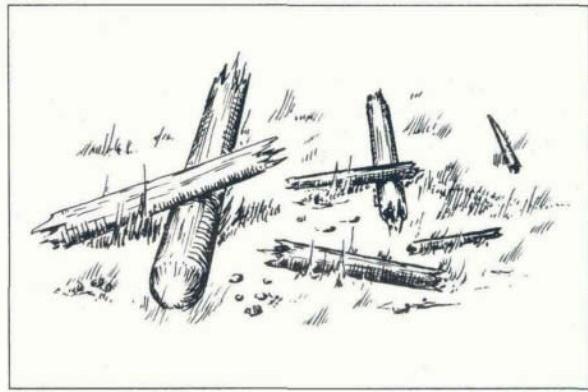
### History

Eons ago, a great war was waged between the Wind Dukes of Aaqa (the guardians of Law) and the Queen of Chaos. Those polar forces each craved the annihilation of the other, and were so obsessed with enforcing their ideologies that they spared no thought for Good and Evil. For many years the balance of power shifted back and forth, and neither side could achieve the upper hand.

Then the Queen of Chaos found and appointed a new commander: Miska the Wolf-Spider, who was so brutal and terrible to behold that the Queen also took him for her consort. With the arrival of the evil Miska, the forces of Chaos were bolstered and the Wind Dukes began to fear eventual defeat.

Therefore, they left the Captains of Law to hold the line while they combined all of their powers and created a magnificent ebony *rod*. With the newly created artifact in hand, the Wind Dukes rejoined the war at the battle of Pesh. The Dukes gave the *Rod* to the Captains of Law and bade them vanquish Chaos.

A fearsome battle raged for weeks, and the advantage shifted repeatedly between the foes. Finally, the Captains of Law surrounded the Wolf-Spider, and before the legions of Chaos could swarm to their leader's side, the *Rod* was driven through Miska's body. For a moment, every soldier stood terrified by the horrible scream of the general. Miska's foul blood covered the *Rod* and penetrated it as he writhed on the ground, and the magical forces of Law that



had been infused into the *Rod* were combined with the essence of Chaos in Miska's blood, which ruptured the *Rod* and shattered it into seven pieces. Meanwhile, the Wolf-Spider was cast through a planar rip created by the explosion, and he remains lost on an unknown plane. The Queen's soldiers converged upon the site in an attempt to capture the parts of the *Rod*, but the Wind Dukes intervened and magically scattered the pieces across the world.

Ever since that time, agents of the Queen have been ordered to seek out the *Rod* at any cost. It is rumored that if she regains all the parts, she can use the reconstructed *Rod* to find the Wolf-Spider and return him to her side, whereupon the wars will begin anew.

### Campaign Use

The DM may decide that the *Rod of Seven Parts* is best used by nonplayer characters, for he who uses the *Rod* suffers an immediate shift to an ultra-lawful alignment that would make a paladin seem unprincipled—Good and Evil become thoroughly irrelevant to the user, so long as Law is maintained. This renders most characters effectively unplayable, and few players will even want to attempt it.

No adventure with the *Rod* is complete without the Queen of Chaos, who dwells upon the artifact. A campaign with the *Rod* would typically involve a clash between the PCs and agents



## Rod of Seven Parts

of the Queen as pieces of the *Rod* begin to surface. Perhaps the PCs might "accidentally" find a piece of the *Rod* and then find themselves harassed by the soldiers of Chaos, who try to take it from them.

The adventurers also might discover that agents of the Queen have acquired four segments of the *Rod*. To prevent war and a major shift in the balance of power, the party must either steal the recovered pieces or beat the Queen's servants to the next part.

### Powers

**Constant.** Each part of the *Rod* conveys an impression of the direction in which the next larger piece lies.

**Invoked.** Each piece of the *Rod* has its own minor power: The 4-inch tip can *cure light wounds* (1/day), the 5-inch segment can *slow* (1/day, 23 rounds), the 6-inch part will *haste* (1/day, 23 rounds—owner doesn't age); the 8-inch piece can create a 10- by 200-yard *gust of wind* (5/day), the 10-inch part affords *true seeing* (1/day, 20 rounds); the 12-inch segment can *hold monster* (1/day, 20 rounds), and the 15-inch part *heals* (1/day).

**Resonating.** As the segments come together, the rod increases in power. The connected pieces still retain their minor powers, but a major power manifests with the addition of each part. Invoked major powers are cast at the 20th level.

With two parts, the character *can fly* at will; three segments add 20% to the character's magic resistance; four segments allow the user to *control winds* (2/day); five pieces grant the power to *shape change* (2/day); six segments enable the owner to *wind walk* (1/day); and with the seventh and final piece assembled, the character can cast *restoration* (1/day).

In addition, the fully assembled *Rod* radiates an aura of fearsome, icy Law, affecting anyone within a 20-foot radius. All enemies (as defined under Curse) who fail to successfully save vs. spell must flee in panic.

**Curse.** Created to serve order, the *Rod* imme-

dately changes any character possessing one or more of its segments to an absolute follower of Law, beyond the most rigid standards of lawful goodness. The character will feel compelled to intervene in all things and maintain the primacy of Law over Chaos, heedless of the effects for good or ill. Anyone, even close friends and other party members, not adhering to the owner's strict views are perceived as enemies.

Upon assembling three pieces, the owner will refuse to part with the *Rod* at any time, under any circumstances.

Assembling the rod can be a very difficult task, requiring extensive wards and glyphs (requiring a full day to inscribe) to be placed upon each segment before they can be joined. Bringing two segments within 1 foot of each other without first taking these precautions causes the newest largest piece of the *Rod* to *teleport* 1d10 miles in a random direction—roll 1d10: 1) north, 2) north east, 3) east, 4) south east, 5) south, 6) south west, 7) west, 8) northwest, 9) straight up [1d10 miles], and 10) straight down [1d10 miles].

Having been violently shattered, the *Rod*'s new connections are very fragile, even with the best wards and glyphs. Anytime a major power is invoked, there is a 5% cumulative chance the rod will break apart and each individual piece (except the segment held) will *teleport* in a random direction as described above, but twice as far. When the *Rod* breaks apart, the teleported pieces lose all of their wards and glyphs.

All effects of the *Rod* disappear with it.

### Suggested Means of Destruction

- All seven parts are simultaneously joined together in the improper order, resulting in a 7d12 x 10 explosion.
- Turn the *Rod* over to the Queen of Chaos, who will attempt to pervert its nature and neutralize it in the process. (Characters who do this will *not* be treated with respect by the Queen.)
- Find Miska the Wolf-Spider and force both him and the *Rod* to enter the Plane of Concordant Opposition together.

# Rod of Teeth



The *Rod of Teeth* is a sturdy length of bone, studded with human teeth. It appears to have been carved from a human femur, and the teeth are sunk into the bone root-first. Strange runes and whorls are carved into the *Rod*, and inix leather provides its grip.

## History

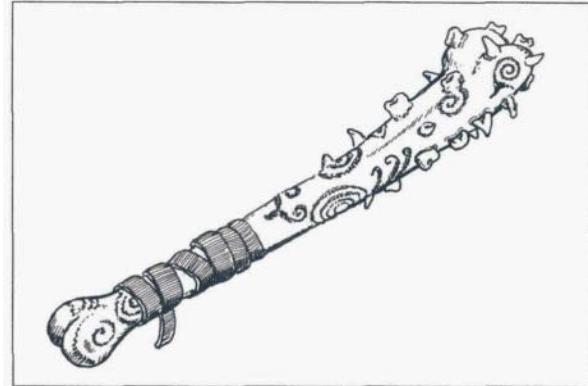
It is thought that the *Rod of Teeth* was originally carved by a powerful defiler named Atlak-Ta, who was the fetish-keeper of Lalali-Puy over 600 years ago and served the oba of Gulg loyally for more than 11 decades. When Atlak-Ta died, an apprentice named Habbak claimed the *Rod* and disappeared. It was last known to be in the possession of a defiler named Xactan, who lived alone in the Tablelands. Xactan was a traveler and explorer of ancient ruins, but seven years ago he vanished during one of his expeditions.

## Campaign Use

The *Rod of Teeth* makes an excellent addition to any villainous wizard's arsenal. It is an evil thing, but it is not overwhelmingly powerful. It can exist in the campaign as a temptation to magic-using characters: Once they start to use it, it becomes hard to stop. Optionally, the *Rod* makes a great item to be sent in search of. A powerful wizard or sorcerer-monarch may demand that the PCs find the *Rod* and bring it to him in payment of some debt, or simply under the threat of some horrible doom.

## Powers

**Constant.** The *Rod of Teeth* acts as a *rod of absorption*, able to store spell levels equal to the number of teeth in the rod. Currently, there are 33 teeth in the *Rod*. Each time a charge is expended, there is a 10% chance one of the teeth will fall out. The *Rod of Teeth* is a +2 weapon that



inflicts  $1d8 + 2$  damage per hit. The *Rod of Teeth* also provides a +2 bonus to saving throws versus necromantic spells.

**Invoked.** Any wizard struck by the *Rod* must make a saving throw vs. magic, in addition to the damage sustained. If the saving throw is failed,  $1d6$  spells are immediately drained from the victim's memory (highest-level spells first). These spells are transferred to the wielder, who can cast them as a wizard (wizards add these spells to those memorized).

**Curse.** The user risks *artifact transformation*, as his or her alignment shifts to chaotic evil. Worse still, every time the spell-stealing power of the *Rod* is used, there is a 5% chance the *Rod* will transfer the victim's psyche instead, suddenly replacing the wielder's psyche with the intended victim's. (PCs are hence treated as NPCs.) Psyche-displaced characters retain the physical statistics of the host, but have the mental capabilities (proficiencies, spells, and psionics) of the victim. Meanwhile, the psyche-evacuated victim's body becomes a mindless husk that dies in  $1d4 + 2$  days.

This effect can be undone by triggering the power in reverse or through the use of a *wish*.

## Suggested Means of Destruction

- When all teeth fall out, the *Rod* is inert.
- Return all the remaining teeth to their original hosts (now long since buried).



## Scepter of the Sorcerer-Kings



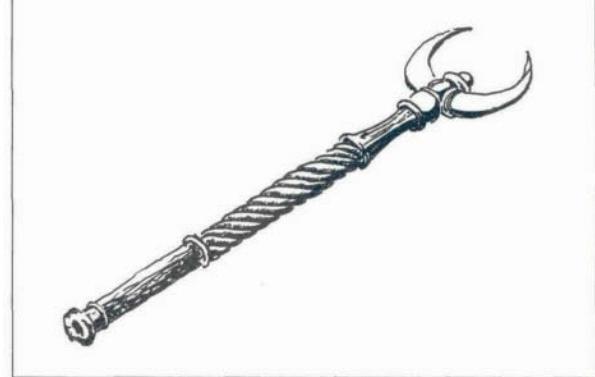
This seemingly innocuous *Scepter* is made of a curious blue metal. One end of it is capped by a hollow circlet while two curved horns project from the other end. Overall, the *Scepter* has the size and heft of a footman's mace. This artifact was originally found on Toril in the FORGOTTEN REALMS® setting.

### History

It is said that in long-ago Netheril there lived sorcerer-kings of such might that they arrogantly considered themselves the equals of gods, and as if to prove their claim, they crafted items of truly reckless power. Their wanton destruction worried the other inhabitants of Faerun, and some even called on their gods to humble the mighty sorcerer-kings. The world shook with these battles, or so it is said. In their arrogance, the sorcerer-kings decided to rid themselves of these "meddling deities."

Instrumental in this evil plan was Glaeros Lhaerimm, a man many sages blame for causing the spread of Anauroch, the Great Desert. Glaeros crafted the *Scepter* in a grim process that drained the lives of a dozen apprentices. Noting his ambition, the deities sent minions to stop him, but each one was destroyed by the other sorcerer-kings. Finally, as Glaeros began the final stages, the divine minions broke through his defenses and destroyed him. The unfinished *Scepter* was then snatched up by another of the Netherese sorcerer-kings, who used it to escape the fray.

In the centuries since, the *Scepter* has turned up in the hands of many wizards and warlords, the most notable being the lich known as "the Harper King." Stolen from that undead ruler before his destruction, the *Scepter* disappeared from view for many years. A dozen years ago, a mysterious merchant-mage may have used it in Sembia, to fight free of an attack by the Red Wizards of Thay (who presumably knew what he bore). The whereabouts of this mage and the *Scepter* are presently unknown.



### Campaign Use

The *Scepter of the Sorcerer-King* is an immensely potent device that can easily wreak havoc on an otherwise well-balanced campaign—DMs are advised to think long and hard before introducing this item into the game! Only those DMs ready to mercilessly hound the player characters with the full consequences of its use introduce the *Scepter*, for once a character wields its power, a celestial alarm is sounded and the powers will not rest until the *Scepter* does.

Clearly, the finding the *Scepter* is an adventure in and of itself. One excellent way to involve the characters is to place the *Scepter* in someone else's hands, who then uses it to separate a PC priest from his god. After 10 days of silence (and no magic), the priest receives a vision of the *Scepter*, with instructions to seek it out. (The PC is likely to discover that he is not alone in this quest!)

Particularly vindictive DMs might create a situation that allows the PCs to have their cake and sicken on it, too: One person in the party could find the *Scepter* (and use it), only to have the group's cleric discover he must destroy it! (This case of double jeopardy is only recommended for those players able to role-play the conflict without lingering ill feeling.)

Anyone who finds the *Scepter* is well advised to keep it hidden, using the powerful item only for the most desperate situations and then immediately hiding the item again. Indeed,



## Scepter of the Sorcerer-Kings

there is even the possibility that the mortal owner of the *Scepter* might, on the 11th day of possession, receive a visit from a *very* irate avatar!

### Powers

**Constant.** The *Scepter* automatically rebounds any magic or psionic power targeted specifically against its wielder (area effects are not included), and then magnifies the damage and duration tenfold (if possible). A *magic missile* curves back on its caster and inflicts  $[1d4 + 1] \times 10$  damage, for example.

**Invoked.** Nine times per day, a touch of the *Scepter* (which requires a successful attack roll against unwilling targets) can *heal* or *harm*, as the wielder wills. In either case, the gain or loss is 2d12 points of damage; furthermore, 1 of these points is always a permanent gain or loss. The *Scepter* cannot alter a creature's permanent hit point total by more than 9 points, and when this number is reached, the creature is no longer affected by this property of the scepter, for good or ill. The creature's death will not change the *Scepter*'s count (a resurrected being doesn't start over with the opportunity for another 9 weals or woes).

Once per day, the *Scepter* can *dispel magic* automatically. The item to be dispelled must be touched by the *Scepter*, and a successful attack roll must be made if the item is held by an opponent. Each time this power is used, there is a 2-in-6 chance to drain the item as per a *rod of cancellation* and to create a permanent magic-dead area with a 60-foot radius. Only artifacts are immune to the effects of this magic-dead zone.

**Curse.** For 10 full days from the instant the *Scepter* is used, the influence of a single, randomly-chosen deity is banished from the world where the character resides. Note that this affects only a single world. If, for example, the deity is barred from Toril (in the FORGOTTEN REALMS® world) it could still potentially be

active on Selune, the moon of that world.

While banished, the deity cannot observe, control, contact, or influence beings and events on that world. The god cannot enter that world as an avatar, by manifestation, vision, or possession, nor can it send any of its Outer Planar minions or items, except through the aid of others. Note that a gate opened from the barred world to the deity's plane is still possible. While the deity is barred, new spells cannot be gained by any priest or ranger of that following. One deity is affected per use of the *Scepter*, although those whose area of control includes magic are immune.

Given the devastating effect of this item, the deities of those worlds where the *Scepter* is known (Toril, for instance) have carefully instructed their senior priests as to what the *Scepter* looks like and what should be done if it appears. Most often, the powers demand the death of the wielder. Deities themselves are blind to the location or presence of the *Scepter*, and must rely on the eyes of their followers.

### Suggested Means of Destruction

- Destined to rid the world of meddling gods, the incomplete *Scepter* can only be destroyed by using it to slay a god.
- The *Scepter* is destroyed when the last of the sorcerer-kings (now potent liches) are hunted down and killed. Of course, the *Scepter* is powerless against its makers.
- The *Scepter* is destroyed when all the gods forsake any further attempts to involve themselves in the affairs of mortals.

## Seal of Jafar al-Samal



The *Seal* is a 3-foot-tall golden jar containing four genies that correspond to the four elements. The vessel is sealed with lead and inscribed with a silver talisman bearing Jafar's name. This item is found only in Zakhara.

### History

Jafar the Incomparable, first sha'ir, made the *Seal* in a distant age, when the four genie lords grew jealous of his power and sent an army to harass the people of Zakhara. While the *Seal* was in his hands, the genies obeyed all men perforce, much as the dao now serve all yak-men, and Zakhara enjoyed a golden age. After his death, Jafar's foolish students quarreled over the *Seal*. While they squabbled, their own genies united against them, stole the jar, and it has remained hidden ever since.

### Campaign Use

The *Seal* has been hidden by the genies and is almost impossible to find—it is protected by guardian and slayer genies somewhere on the rim of the world. The PCs should find the *Seal* only if the DM wants them to have unprecedented power over the four genie lords (to make them cooperate, for instance). And they should not be allowed to keep it, but destroying the *Seal* has terrible consequences as well. All sha'irs will become the enemy of the owner, as they covet the *Seal* and fear any other who has its power. As soon as any of its powers are invoked, all genies are aware that it has a new owner, though they do not know where it is. Characters should soon have their hands full just trying to hang onto the *Seal*.

Therefore, once the need for the *Seal* has passed, it is best removed from the campaign. The easiest method to accomplish this is to allow the genies to recover the *Seal*. If the characters covet it, the task of getting the *Seal* away from them becomes an adventure in itself. And when the genies regain the *Seal*, it will be hidden far from mortal eyes.



### Powers

Constant. The *Seal's* owner gains the abilities of a sha'ir at a level equal to his own in any other class, and sha'ir gain an additional four levels. The *Seal* functions as a *protection from genies* scroll; no genie can ever destroy the *Seal* or harm the owner of the *Seal*.

Invoked. The owner can demand three services (*not* wishes) of a number of genies not to exceed the owner's Wisdom score.

Random. The *Seal* has one power each from Tables 17-20: Elemental Air, Earth, Fire, and Water.

Curse. Whenever the owner demands a service from a genie, he must roll a successful Charisma check or the genie is unmoved. Furthermore, successfully commanded genies loathe their masters, and although they cannot harm them, they will work indirectly against the mortal. Misfortune and woe follow the owner of the *Seal*—strange accidents and coincidences caused by vengeful genies.

### Suggested Means of Destruction

- The *Seal* must be carried by a tortoise to every shrine in Zakhara and blessed by a Moralist priest at each one.
- The *Seal* must be cleansed with the breath of a soul, softened in the water of life, heated with a spark of the sun, and opened with a mountain's heart.
- The *Seal* must be placed on the brow of the Forgotten God.



## Silencer of Bodach

The *Silencer of Bodach* is a mighty two-handed broadsword almost 7 feet in length. Its blade is long and straight, and made from an unidentifiable alloy of red metal harder than enchanted steel. The blade is diamond-shaped in cross-section and is unusually wide—nearly 7 inches at the hilt. Its only decoration appears on the cross-guard: a red, glowing rune of ancient design whose meaning is now lost. The hilt is made of black, watered steel and is wrapped with braxat hide. The pommel is crafted in the shape of a serpent's skull.

The sword appears to be too large and unwieldy for any warrior short of a half-giant's stature, but it is amazingly light and well-balanced. The massive blade is far lighter than a steel edge of the same size. This item is found in the DARK SUN® setting.

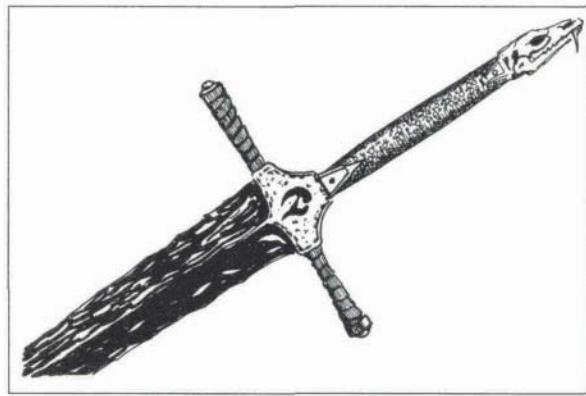
### History

In the ancient wars that ravaged Athas, the city of Bodach was a great neutral power. Its armies and magicians jealously guarded the lands of the city-state while the rulers refused all offers of alliance with the warring defilers and preservers. Eventually, the great defiler warlords decided to eliminate Bodach, and a great host gathered to destroy the city.

The leader of this host was a human defiler and warlord named Irikos, "the left hand of Rajaat." It was Irikos's ancient duty to destroy the race of orcs, and when the last orc was no more, he turned to the conquest of all who did not stand with Rajaat's captains.

Irikos possessed a powerful weapon named the *Silencer*. Using the weapon, he and his host systematically destroyed the armies of Bodach and sacked the city. Still, the last and most powerful sorcerers of Bodach managed to cast a mighty spell of destruction against the defiler warlord, which blasted Irikos to ashes even as his hordes threw down Bodach with fire and sword. Only the *Silencer* survived.

About three Kings' Ages ago, a wandering adventurer named Rimmon discovered the



ancient weapon in the heart of Bodach's ruins. With it she led a band of heartless raiders and rose to great power. However, Rimmon dared too much. In her arrogance, she gathered a horde to attack Balic, but only succeeded in angering Andropinis himself. The sorcerer-king and his soldiers slaughtered Rimmon's desert rabble, although it is recorded that the bandit-queen slew a hundred half-giants with the *Silencer* before she was killed herself. The sword was reportedly carried away from the defeat by one of Rimmon's lieutenants, a wily elf who escaped into the wilderness.

Over the years, the *Silencer* has appeared in the hands of a succession of slave tribes, raiders, and savages. Twelve years ago, it was recovered by a patrol of Tyrian soldiers from the lair of a fierce bandit and brought back to Kalak's armory. But with Kalak's death, the sword has disappeared again. It is thought that one of Kalak's templars took the blade and fled into the desert.

### Campaign Use

The *Silencer* is a powerful and evil weapon that deludes its owner to dreams of glorious conquest and righteous destruction. In fact, its extremely impressive array of offensive powers lend a fair amount of credence to these urgings, and there are few more powerful weapons to be found anywhere in the DARK SUN campaign setting. However, the *Silencer* is, to coin a phrase, a "double-edged sword."

# Silencer of Bodach



In dealing with the *Silencer*, the old adage of "He who lives by the sword, dies by the sword," is very accurate. If a player character gets his or her hands on the sword, allow him or her to become intoxicated with new-found power. With a weapon of this great power, a character can unite the raiders of the desert, tame the thri-kreen of the Hinterlands, or master the giants of the Silt Sea. In time, the character can shake the golden thrones of the sorcerer-kings themselves!

Yet one day it will come to an end.

Like all the petty warlords and bandit-kings who have previously owned the *Silencer*, the character will eventually find himself confronted by an enemy beyond his power. The character's empire will then collapse around his ears before the might of an angry sorcerer-king, if not the Dragon itself.

Another campaign use for the sword could lie in its potential as a weapon for Good. A great quest in search of a weapon potent enough to assassinate a sorcerer-king might be built around the legendary blade. Tracing the weapon's bloody trail across the Tablelands and bringing it to bear against a villain could make a fine adventure.

Several of the sorcerer-kings of the Tyr region know of this weapon and remember it from Irikos' days. They will recognize the potent threat it poses and act to take it for themselves or destroy it altogether. The PC who holds this weapon will be inviting the wrath of the sorcerer-kings themselves!

## Powers

Constant. The *Silencer of Bodach* is a two-handed sword +5 that swings like a long sword. The blade is incredibly sharp—it ignores any nonmetal armor and passes through without resistance. (Targets wearing nonmetal armor are effectively AC 10, but may count magical adjustments and Dexterity bonuses.) Tree trunks or stone walls can be hacked through at a rate of 10 feet per round. The sword also provides a +2 Armor Class bonus to its owner.

Invoked. By swinging the weapon in great, horizontal sweeps, the wielder can effectively attack all creatures in a 10-foot radius. The swordsman suffers a -4 attack penalty when assailing multiple targets this way, unless the enemy is very closely packed (e.g., a shield-wall or pike formation). If the wielder uses the blade in such a reckless fashion, he must also make attack rolls against any allies within the 10-foot radius of the sword.

Three times per day, the sword can release a mammoth blast of pure force at any target up to 20 feet distant. This has the effect of a 40-foot-square *earthquake* spell. Gates are sundered, walls collapse, small buildings are destroyed, and trees uprooted. When aimed at living creatures, a normal attack roll must be made (as if firing a missile weapon, and without the sword's magical bonus). Any creature struck suffers 5d10 points of damage.

Three times per day, the sword can project a tower of iron will psionic power for up to one turn.

Random. The sword possesses three abilities from Table 21: Enchantment/Charm, and one ability from Table 33: Protections.

Curse. The sword thrives on bloodlust. Every week, the character must save vs. death or permanently lose 1 point of Wisdom.

The sword also inflicts *artifact possession*, seeking to drive its owner to deeds of conquest and violence. The owner will attempt to seize command of any group, of any size (the bigger, the better), and then lead his forces against any foe. Worse still, the possessed character develops a fanatical hatred of those who would defy or imprison Rajaat.

## Suggested Means of Destruction

- Melt the *Silencer* in the Dragon's breath.
- Break it on an anvil of meteoric iron.
- Dissolve it in the foam of the sea (suitable only on Athas).



## Sword of Kas

This sword has a 6-foot blade and a 2-foot hilt, and it can be easily wielded with two hands by any warrior. The blade is rippled, with a vein of gold running down the center. The hilt is wrapped in red leather flecked with gold. The guards are of unicorn horn and the basket is a leering, bearded face from pommel to guard.

### History

The history of Kas the Bloody Handed is irrevocably linked to Lord Vecna, for his *Sword* was created by Vecna's own skill. Kas was Vecna's lieutenant, his warlord and assassin, and the *Sword* was his symbol of authority.

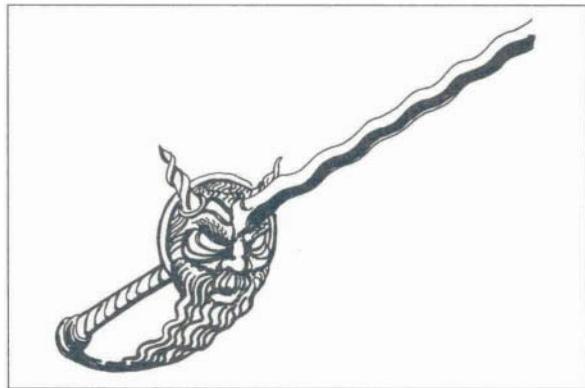
The *Sword* was as evil as its maker, and it whispered dreams of treachery to Kas until finally, blade in hand, he confronted his dread master. The battle between the two was titanic, and both are said to have died in the end. All that remained behind were the *Sword of Kas* and the *Hand* and *Eye of Vecna*.

### Campaign Use

Although the *Sword* is thoroughly evil, player characters can be allowed to use the it, though only for a short period of time. Any appearance of the *Sword of Kas* should be matched by the introduction of the *Hand* and *Eye of Vecna* as well, since the *Sword* exists to destroy Vecna. Any use of the artifact should be built around that story.

The *Sword* may be discovered by the player characters as a prelude to an adventure involving the *Hand* and *Eye*, as the owner of the *Sword* becomes obsessed with finding Vecna's artifacts. This leads the party into the DM's planned adventure for the *Eye* and *Hand*.

The sword is also the bane of the Cult of Vecna, since the death of Vecna's followers indirectly fulfills the *Sword's* goals. Thus, the *Sword* could lead the characters into a conflict with the cult of Vecna (which in turn leads to the *Eye* and *Hand*).



### Powers

The *Sword of Kas* is intelligent (Int 19, Ego 20) and communicates telepathically, revealing only two, random powers when first touched.

**Constant.** The *Sword* acts as a +6 *defender* (double damage to planar beings), grants *foresight*, and defiles holy water within 30 feet.

**Invoked.** Upon command, the *Sword* can *shield* (3/day) or bestow fire giant Strength (+4 to hit, +10 damage, 1-turn duration, 3/day).

**Random.** The *Sword* grants three abilities from Table 24: Immunities and two abilities from Table 25: Major Spell-like Powers.

**Curses.** First, the *Sword* inflicts 2d20 damage the first time it's touched. Second, all powers fail when it's brought within 60 feet of Vecna or his artifacts—something the *Sword* is not aware of. Third, the wielder risks *artifact domination*; the *Sword's* goal is destroy Vecna and his artifacts. Last, it must be quenched in blood once per day and will try to control its owner to do so. If successful, the character is compelled to kill (even another PC).

### Suggested Means of Destruction

- The death of Vecna, now a demi-god.
- The sword is hammered into a plowshare with the cudgel of St. Cuthbert.
- All memory of Kas must be wiped from Oerth.

## Teeth of Dalhvar-Nar



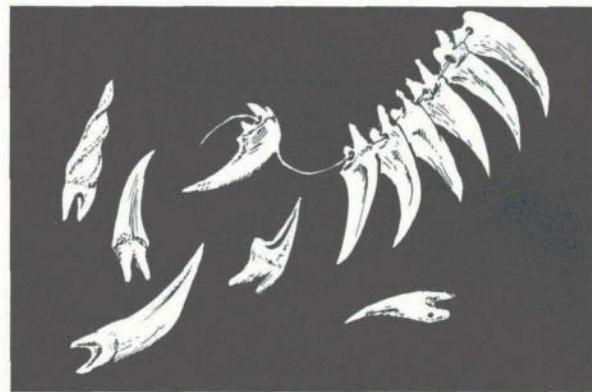
The *Teeth of Dalhvar-nar* are a set of 32 ancient red dragon teeth: four 6-inch incisors, two 18-inch upper fangs, two 12-inch lower fangs, four 8-inch canines, eight 6-inch canines, four 4-inch bicuspids, and eight 2-inch molars. They are carried in a deep, coppery-red dragon-hide bag.

### History

Long ago, as the ancient red dragon Incendax sought to increase his territory, he chanced upon a large group of young mages and their teacher gathering spell components, and he murdered them all. The guild's archmages were so outraged that 13 of their greatest members banded together to kill the dragon. They tracked Incendax to his lair and collectively attacked him with magic so potent that a massive explosion resulted. When the dust settled, all that remained of the two forces were the teeth of the dragon.

Dalhvar-nar was a young cleric of some wit and ability, whose path to fortune took him to that cave centuries later. With a bit of magical guidance, he found a patch of loose shale within and cleared it away, exposing a dark passage. Dalh crawled through, found a huge chamber, and was amazed as he looked upon the scorched walls and blasted boulders remaining from the great battle. Dalh searched through the cavern and eventually discovered the dragon's teeth. He then gathered them up and stuffed them into his pack, figuring a wizard might pay a handsome sum for them.

On the way back to town, Dalh heard something heavy fall to the ground behind him. He turned to see what it was and found that one of the large dragon fangs had fallen out of his backpack. In amazement, Dalh watched as the tooth buried itself into the earth, whereupon the ground trembled, and up sprang a mighty monster! Dalh quickly readied for battle, but instead of attacking, the beast kneeled at his feet and waited to be commanded. Instead of selling the teeth, Dalh decided to experiment with them.



The cleric's friends thought it quite odd when the once-generous Dalh suddenly grew extremely preoccupied with his possessions, constantly itemizing them and angrily demanding the return of everything he had ever lent to another. Then his order disowned him, having heard reports of his raiding traveling caravans. At last, Dalh vanished after taking up residence in a remote mountain cave. It is rumored that he was last spotted in the clutched talons of a giant gold dragon.

### Campaign Use

The curse associated with the *Teeth of Dalhvar-Nar* suits it better to used by soon-to-be villainous NPCs, rather than one of the player characters . . . unless the DM wants an anti-social, treasure-hungry, miserly PC wreaking havoc upon the entire campaign.

An adventure might begin when the player characters enter a town to rest and recuperate. That night, the quiet town is attacked by a group of monsters led by a "mad old hermit" who lives on a nearby mountain.

### Powers

Constant. A character holding any of the *Teeth* is able to detect the exact number and type of all gems and precious metals within 60 feet. Having any of the *Teeth* on their person also allows the character to speak and understand the language



## Teeth of Dalhvar-Nar

of red dragons, and the tongue common to all evil dragons. Finally, possessing any of the *Teeth* grants a character immunity to all forms of fire.

**Invoked.** These powers are released only if the *Teeth* (not including the molars) are thrust point-first into the ground. If the surface is any form of soil (clay, dirt, sand, etc.), the *Teeth* sink in and a monster emerges in 1d4 rounds. On any other surface, or if dropped on their sides, the *Teeth* lie there until picked up. After being used, they magically reappear among the rest of the *Teeth* in 1d2 + 1 days.

Summoned monsters serve the owner of the *Teeth* for 30 rounds and follow all other guidelines specified in *Monster Summoning I*. Each of the 18-inch upper fangs summons one 7-HD remorhaz or three 15-HD fire giants; the 12-inch lower fangs each summon three 7-HD wyverns or four eight-headed, 6-HD hydras; the 8-inch canines each summon six 4-HD fire toads; the 6-inch canines each summon 1d10 2-HD lizard men; and the 4-inch bicuspids each create a 60-foot-diameter *wall of fire* 20 feet high and lasting 20 rounds.

The eight molars work in the following manner: The tooth must be physically planted in a hole 2 inches or deeper, which takes 1d4 rounds. After the dirt is patted flat (one more round), a puff of smoke issues forth, engulfs the character, and endows him with its power. The DM should roll 1d8 and consult the following table:

- 1) The user can *teleport without error*.
- 2) The owner can invoke from his palm a 6-foot-long cone of magical fire, growing from 3 inches at the base to 3 feet at the end.
- 3) The owner can *fly* (as the spell) for 25 turns.
- 4) The character can make a *suggestion* with a duration of 21 hours.
- 5) The holder can invoke *domination* with a 200-yard range.
- 6) The owner can *transmute rock to mud* (or the reverse) in a 100-foot cube.
- 7) The wielder can invoke *improved invisibility* with a 10-round duration.
- 8) The user can invoke *disintegrate*.

All powers of the molars have a "casting time" of 3, once the character is empowered. Spell-like abilities may be interrupted and wasted, just like normal spells.

**Curse.** The character possessing the *Teeth* immediately becomes chaotic evil in alignment and cannot bear to be separated from the *Teeth*. He will immediately retrieve any *Teeth* that fall upon an impenetrable surface, ignoring anything happening around him.

After possessing the *Teeth* for one week, the character begins to horde all his possessions, developing accurate lists and going so far as to spend vast periods of time counting them—valuable or not. In the third week, the owner searches for a large cave extending deep within a mountain, to dwell in solitude. In the fourth week, anyone approaching the character or their possessions is perceived as a thief. The character receives a -5 reaction adjustment to former friends and will immediately attack approaching strangers. Once the cave is established, the character assumes the habits and attitudes of an ancient red dragon. They maintain a haughty and condescending attitude, they enjoy surveying the surrounding countryside from their cave, a fierce hatred of gold dragons develops, and the owner aspires to establish and hold a large territory.

When the teeth are no longer possessed for 1d4 + 2 weeks, the character returns to his original alignment and loses the traits of the dragon (in reverse order) over a period of two weeks. At the DM's option, the side-effects of alignment change remain with the character.

### Suggested Means of Destruction

- Allow the *Teeth* to soak in 32 doses of *sweet water* for 1,000 years, whereupon they will rot away.
- Pull all the teeth of a conscious ancient red dragon and replace them with the artifacts without explaining what you're doing.
- Bathe the *Teeth* in the breath of 32 different types of dragons within 32 days.

# Throne of the Gods



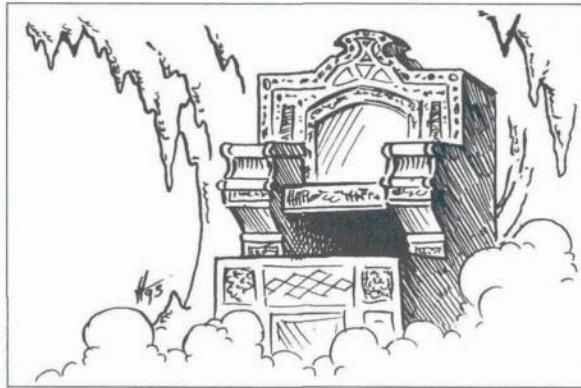
The *Throne of the Gods* is an ornate chair, large enough to seat a storm giant. Scintillating gems and mosaics adorn its arms, back, and legs. The *Throne* itself protrudes from the rear wall of a 100-yard-diameter cavern and sits upon a floor of billowing clouds.

## History

When the gods created the multiverse, they needed a way to communicate with mortals on the many planes, so they merged their powers and created the *Throne*. The wondrous chair exists on all planes simultaneously, and it can be used by any god. Its existence has long since drifted into the legends of many planes, but it is the one on the Prime Material Plane that is discussed here.

On occasion, an individual strives to preserve and protect the gods' *Throne*, but over the years most of them have banded together into a small, fanatical cult called the Seekers. In their quest for the *Throne*, the Seekers have dispatched emissaries throughout the lands, seeking signs of the artifact in ancient religious texts. Many of these tomes describe a divine throne located at the center of a mighty mountain, but as the religions share no common geographical location, the Seekers believe the *Throne* moves about in a manner that is incomprehensible to mortals.

On rare occasions, mortals have found the *Throne*, and Randyl the Bold was one of them. In a mountain reputed to hold great treasure, Randyl's party fought many battles in twisting tunnels for many months. Randyl was the only one to find the *Throne* room, but he was tired, bleeding from many wounds, and oblivious to his surroundings. He rested upon the huge *Throne*, unaware of its true nature, wondering how he might be strong enough to escape, when he was engulfed in a bright blue glow. Randyl leaped from the seat and watched in amazement as his arms, chest, and legs expanded with bulging muscles. Not understanding what had transpired, Randyl fled the room and escaped the mountain.



Years later, the Seekers heard of Randyl's exploit and sent Zatar the mage to question him about it. Although the Seekers normally collected information about the *Throne* to prevent power-hungry despots from finding it, Randyl's tale sparked a flash of greed within Zatar; he was overwhelmed by the unlimited magical abilities that might be his.

Secretly Zatar put together an expedition, and after many long months of searching and many great perils, Zatar and his company found the *Throne*. Greedily he approached it, climbed upon the mighty seat, and sat there, running his hands over the treasures that protruded through the ivory and gold mosaics. Suddenly, an eerie blue glow radiated from the throne, engulfing the mage and blinding his companions. When the light receded, the party found a crumpled, whimpering figure on the *Throne*. Zatar, now a babbling idiot, attacked his companions, who killed him in self-defense and quickly departed.

## Campaign Use

The *Throne of the Gods* is an artifact designed for high-level parties. While any character can sit on the *Throne*, the trick lies in deciding how the artifact will react. If and when a character sits upon the *Throne*, the DM should instruct the player to declare what his character is thinking. The PC's response determines the invoked power or subsequent curse.



## Throne of the Gods

One possible adventure might find the party in a dying village. Approached by an elderly shaman, they are told of a mighty wizard who destroyed their holy idol. Ever since its destruction, the village has been slowly wasting away.

Unable to face the rigors of the journey himself, the shaman gives the PCs a drawing of an idol. He tells the PCs that they must seek a mighty throne that lies deep within a nearby mountain, sit upon the chair while staring at the picture, and think only of the idol. The shaman warns the party that thinking of anything else will unleash the fury of the gods upon them all.

Finding the chamber wherein the *Throne* lies is stuff for an excellent adventure in itself, but the addition of a powerful band of Seekers that zealously attempts to prevent the party from achieving its goal will spice up the scenario nicely.

### Powers

**Constant.** An *anti-magic shell* radiates from the base of the *Throne* and fills the entire chamber—only the *Throne* is unaffected.

**Invoked.** A character sitting upon the *Throne* with a clear, concise desire in mind has an 85% chance that the *Throne* will fulfill his request. The *Throne* reads the character's desire and responds to it within one round.

A single prime attribute score can be raised up to 3 points—not to exceed 20 points—if a PC requests this. The player must speak in character, *i.e.*, he cannot say "I want my Strength score to improve." Rather, he must say, "I wanting to fight with the endurance of a giant," (increasing Constitution) or "I want to be as strong as a giant" (increasing Strength). Similarly, experience levels can be raised to within 1 point of the next level, but the request should center on the character desiring to be better in his class.

A magical item also may be granted to a character on the *Throne*. PCs requesting any item with variable bonuses receive a +1 magical version of the item. Others who desire a more potent version of an item they already possess

will add +1 to it (to a maximum of +3). Obviously, the exact item should be clearly visualized within the character's mind.

**Curse.** The gods are offended when mere mortals use the *Throne of the Gods*, even if they have humble intentions. Normally, the *Throne* grants 85% of reasonable requests. If the request is not granted, then the gods were displeased for some unknown reason. The character will suffer instead (determine randomly) a -1 cursed item, -1 to all prime attributes, or he'll be *teleported* 10 miles away.

Any character daring the throne for a second try immediately incurs the wrath that matches their folly (listed below). Those foolish enough to attempt a third try instantly find themselves alone, in a face to face battle with a random god on its home plane.

- A character desiring godlike powers has all of his prime attributes reduced by 2.
- If the character desires a magical item or device belonging to a god, an item buried in the throne, or a second magical item, the god grants the desire with a twist: The character receives a -4 version that appears to be the item requested if analyzed by any and all means.
- Should something not specifically listed under the invoked powers be desired, the character is *teleported* in a random direction to a location 1d100 miles away.
- Lacking a clear, concise desire in mind will find the character entirely at the mercy of the gods. One of the three above fates should either be hand-selected or randomly determined.

### Suggested Means of Destruction

- Force any major power, under pain of death, to unmake the *Throne*.
- *Wish* it had never been built 1,000 times.
- Dissolve the *entire* mountain currently housing the throne, using 1,000 *transmute rock to mud* spells cast by fiends.

## Triad of Betrayal



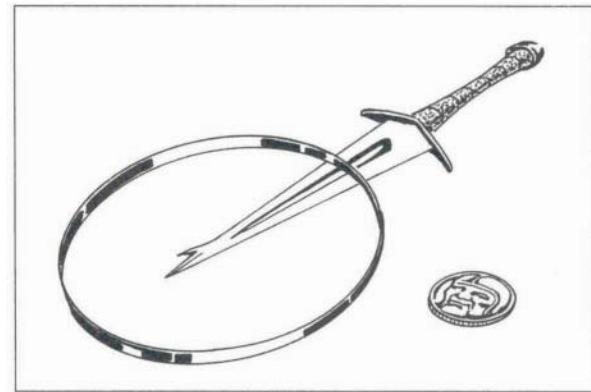
There are three elements in the *Triad of Betrayal*: a *Coin*, a golden *circlet*, and a *dagger*. The *Coin* appears as a common copper piece, both sides depicting a fat-jowled merchant. One face smiles cajolingly and the other sneers scornfully. The *Circlet* is simply an unadorned circlet of beaten gold. There are no other identifying marks to be found on the circlet, not even the runes or markings typical of other powerful magical items. The *Dagger* is double-edged, with a nasty barb at its tip and a blood groove that runs the length of the blade. The hilt of the *Dagger* is wrapped in mottled snake skin, though none can say for certain what type of serpent it came from. The pommel bears a bright (some would say flaming) red garnet.

### History

The *Triad of Betrayal* was created for the god Hiddukel by the mastersmith-god Reorx. Then, Hiddukel imbued each of the artifacts with his essence and set them free in the world, to thwart the will of the goddess Mishakal. The *Triad of Betrayal* was Hiddukel's answer to Mishakal's *Circle of Love*, and each of the Evil artifacts follows its Good counterpart.

The *Triad* first appeared in the Age of Might, when Hiddukel convinced Reorx that these items were necessary for the world. Trusting his fellow god, Reorx did as he was asked, not foreseeing the other's evil intent in the matter. When Hiddukel enchanted the items with evil and set them free in the world of Krynn, he placed them where they would be sure to attract attention. The malevolent diety knew that the *Triad* would eventually end up in the hands of those who would use them for evil, and Hiddukel was ready to push them along that path.

The three pieces of the *Triad* are the *Coin of Luck* (also known as the *Coin of Greed*), the *Dagger of Vengeance*, and the *Golden Circlet* (also known as the *Circlet of Pride*).



### Campaign Use

Since the *Triad of Betrayal* was created to counter items created by the goddess Mishakal, the pieces of the *Triad* constantly follow in the path of the *Circle of Love*. Hence, the *Triad* can become involved in the campaign by having the PCs discover one or more parts of the *Circle of Love*.

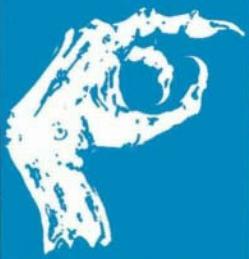
### Powers

**Constant.** The *Coin* acts as a *luckstone*, sometimes adding a bonus of +2 to any die roll (roll 1d6: even = +0; odd = +2).

The *Dagger* functions as a *dagger of venom*, but secretes its own extremely potent venom (successfully save vs. poison with a -2 penalty or die).

The *Circlet* can command up to 8 HD of creatures, once per turn. Commands must be only one word, spoken in a tongue that can be understood, and each lasts for one round. (Alternatively, the user can focus on a single creature of up to 4 HD and within 60 feet, and control that creature as long as concentration lasts.) When this power is used, Hiddukel places into the mind of the user an offer of great power in exchange for an oath of service. If the person accepts, the full range of powers becomes available.

**Invoked.** After the *Coin* has revealed itself as a tool of Hiddukel, the user can cast *continual darkness 15' radius*. Once per turn, the bearer also can



## Triad of Betrayal

cast *suggestion* on anyone, but only to sow discord. Finally, it can cast *curse* and *bestow curse* (the reverse of *bless* and *remove curse*).

If the *Dagger* is used for vengeance, it can be used to backstab at +4 to hit. It inflicts 1d4 + 2 damage and requires a successful saving throw vs. poison with a -2 penalty to avoid death. On a roll of 18-20, the *Dagger* injects a second dose of poison, requiring a second save vs. poison at -4.

The *Circlet* can be used at will to *heat* or *chill metal* and to cast modified *command* spells of seven words or less. It also adds +2 to Charisma, but subtracts -2 from Wisdom.

Random. The *Coin* can create a 20-foot *anti-magic shell* at Hiddukel's whim, which he does to place the bearer at a disadvantage so that he must bargain even further for his life. In this way, Hiddukel ensures that no bearer of the *Coin* will escape his grasp.

The *Dagger* and *Circlet* have no random powers.

Resonating: The *Triad* has no resonating powers. True to the name of betrayal, each of these items works separately only. While they might be used by the same person, the items can never add their powers together, for cooperation is not in the nature of Evil.

Curse. Anyone invoking the *Coin of Greed*'s powers must make a successful system shock roll or become scarred and lose 1 point of Charisma. The user of the *Coin* eventually becomes more corrupt, greedy, and jealous, until he precipitates his own downfall or until Hiddukel can betray him in a fashion befitting such an evil god.

The *Dagger* slowly gains control over its wielders, especially those who harbor resentment or jealousy. With each use, the *Dagger* gradually shifts its user's alignment toward chaotic evil (as follows: lawful good, neutral good, chaotic good, lawful neutral, neutral, chaotic neutral, lawful evil, neutral evil, chaotic evil). The *Dagger* renders the user suspicious, paranoid, and temperamental. Anytime a PC or NPC does something the bearer might consider

a threat, the bearer must make a Wisdom check, minus the number of times the character has used the *Dagger*. If the check fails, the character flies into a rage and must attack the offender. Finally, the *Dagger* calls out to its previous owners. Any owner who has a combined Intelligence and Wisdom of less than 27 pursues the *Dagger* fanatically, seeking to possess it again.

Anytime someone uses the major powers of the *Circlet*, they lose 1 hit point permanently. However, these hit points can be recovered by attacking someone with bare hands, feet, or teeth—a successful hit drains 2 levels from the target and restores 2 hit points, up to the user's original maximum. However, each time this power is used, the user must make a successful system shock roll or permanently lose 1d3 Constitution. If the Constitution score falls to 0, the user becomes a mindless spectre and the *Circlet* moves on to another owner.

This artifact ultimately corrupts the user, leaving him conceited, arrogant, and boastful. Only then can the user attract minions who share his prejudices and hatreds.

### Suggested Means of Destruction

- *Coin*: Place it atop its counterpart in the *Circle of Love*, the *Hands of the Healing Spirit*. *Dagger*: Clash it against its counterpart in the *Circle*, the *Armband of Trueheart's Warding*. *Circlet*: Place the *Ring of Nature's Love*, the *Circlet's* opposite, within the boundaries of the *Circlet*.
- Return any part to the god Reorx, who wishes to atone for the evil his creations have wrought.
- *Coin*: Re-mint it in the fires of the 13 volcanoes around Sanction. *Dagger*: Throw it through a portal into the Abyss, where Takhis-sis reigns and tolerates no meddling from Hiddukel. *Circlet*: Place it upon the head of a completely pride-free individual of lawful good alignment, where it shatters into 1,001 pieces.

## Creating Magical Items



It's one thing for a wizard to recharge a wand—a few spells, a little time, and poof, the work is done. Recharging wands, though, is small potatoes. No mage will ever gain fame powering up items because there is far more respect for the mastery and skill it takes to create new spells and new magical devices. Certainly no mage will ever impress his peers with a title like Theobard, the Mighty Recharger; better it should be Theobard the Ingenious, Theobard, Master of Thunder and Lightning, or Theobard the Mystic Craftsman. At least these are impressive cognomens that reflect honorably upon the wizard.

Of course, making magical items has a purely practical side, too. What is made can be used, and this is more often the motive for creating magical goods. Most the wizard or priest creates for personal use, but there are reasons to make magical items for others. Many are made to be given as gifts or bribes. The gift of a *long sword +2* won't hurt when seeking the local baron's permission to build a wizard's tower or when smoothing over that embarrassing problem when the laboratory explodes in the center of town. Magical items can also be used to pay taxes. In fact, clever kings insist wizards pay in magic. Making magical items for friends and companions is an act of generosity and kindness. It also strengthens the adventuring party, especially since a spellcaster cannot do everything personally.

Of course, a wizard also could do it for money—and some do. (This is unthinkable to a devout priest, except perhaps for those devoted to a deity of wealth or greed.) There are few customers, though, who can pay enough to cover the time, effort, materials, and risk required to create a magical item. A permanent magical item can take months of continuous effort (no adventuring allowed). Worse still (for mages), the *permanency* spell sucks away life and vitality. Few wizards are willing to drain their own lives for the sake of a few coins. Those who are willing are often driven by pathetic motives. If a wizard needs to raise

cash, there are easier and far less debilitating ways to do so.

Ultimately, there is one often overlooked reason for creating magical items—ego. Whether they like it or not, wizards and priests are mortal, and with death their names eventually fade. The few who have escaped the oblivion of time did so by giving their names to wonders of arcane craft. Some, through their spells, are known only to other spellcasters; a satisfying, perhaps, but less than universal recognition. It is only by the creation of wondrous and great magical items that a wizard can hope to achieve true fame. Even the common folk have heard of such devices as *Bucknard's everfull purse* and *Keoghtom's ointment*.

### Setting Up Shop

Before a spellcaster can even begin making magical items, there are a few prerequisites that must be met. The spellcaster must be of sufficient level and must have a place to work. Without these basic needs fulfilled, it is impossible for the spellcaster to even hope to create any magical item.

### Level Requirements

A player cannot simply announce that a PC wizard (or priest) intends to start making magical items. Spellcasters have to attain specific levels before even the most basic fabrication can begin. Lower-level spellcasters are still working at their studies or devotions, gaining the skills, knowledge, and insights needed to master the tricky business of artificing magic. The level requirements are summarized on **Table 4: Level Limits for Fabrication**.

Once a spellcaster reaches the required level, it is assumed the necessary skills have been gained through research and study to create the listed group of magical items. The character is not limited to known magical items within



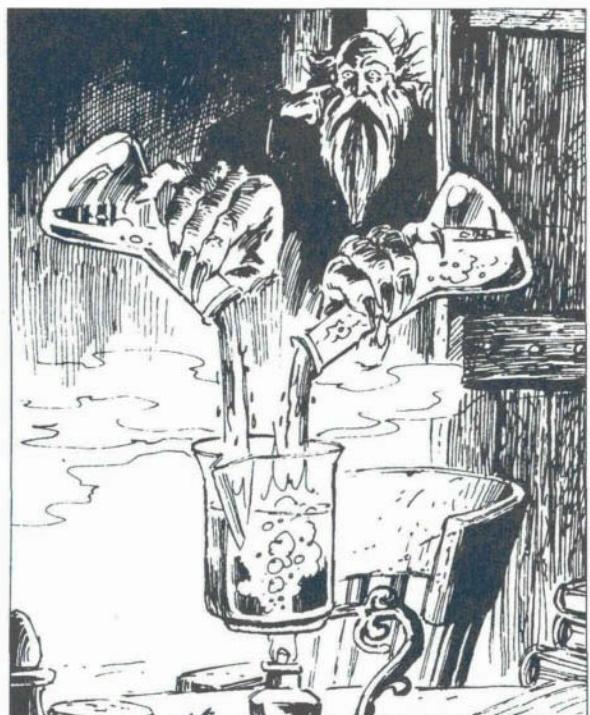
## Creating Magical Items

that group but can try to create any item so long as it falls within that category. For example, Feran, a priest, is now able to make potions. He is not limited to the potions listed in the rule books—he could try to make unique potions, such as a *potion of trapfinding* or an *oil of silence*. The knowledge of potion brewing immediately allows him to undertake his own experiments.

Of course, merely being of the minimum level is no promise of ability. Most powerful magical items require high-level spells, with the levels needed to cast them well above the minimums required to create items.

**Table 4: Level Limits for Fabrication**

Magical Item	Minimum Level:	
	Wizard	Priest
Scroll	9	7
Potion	9	9
Other Item	11	11



### The Wizard's Laboratory

Integral to the process of wizardly fabrication of magical items is the mage's laboratory. This is more than a mere workshop. It also must serve at times as a forge, study, distillery, cloister, greenhouse, observatory, incubator, and even prison. Within its walls, the wizard must be able to deal with virtually any contingency, from quelling a rampaging elemental to dissipating the toxic fumes of strange orchids.

A basic laboratory must have at least 500 square feet of floor space—a 25-foot x 20-foot room. It is a good idea to have a larger space so that valuable equipment can be stored well out of the potential blast radius of one's latest experiment. It is best if the furnishings are simple (several large tables, bookcases, cupboards, chairs and stools) and sturdy; wizards have a way of spilling caustic fluids or starting accidental fires. A small furnace of some sort is absolutely necessary, as many preparations require rare elements to be melted and mixed with other exotic ingredients. Any wizard who plans to make magical weaponry or armor had best install a forge where these larger items can be heated and hammered. It is possible to do this work in a blacksmith's shop, if the smith can be convinced to give up his shop for weeks at a time.

With all the heat, fumes, and smoke, ventilation is important. The easiest solution is to have several large open windows. If these are well-placed, they can serve as a simple observatory, too. Celestial sightings are important to many arcane processes, a fact that helps to explain the tendency of wizards to build their laboratories in towers.

Most wizards must assemble sizable libraries (books of calculations, formulae, celestial movements, herbals, and more), and it is common to sequester these in a safe corner of the laboratory, far from flame and possible explosion. Well-to-do wizards may keep a separate library to lessen the risk, but they must still

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consult books in the midst of their work. At least one small bookcase is handy.

Finally, there is always the need for a large, clear floor space. Elementals must be summoned and diagrams drawn. These take space, and doing them in the laboratory attracts less attention than working on the front stoop.

A room and its furnishings are not all that the wizard needs. There are a large number of smaller tools and devices necessary to complete the laboratory. Each must be made with careful precision by skilled craftsmen, often using rare or unusual materials. The minimum cost of outfitting a laboratory is 2,000 gp (for potions only) or 5,000 gp for a complete set-up. There is no point in spending any less, for the character will always discover some vital piece of equipment is missing, even if it is only used it once and then stuck on a shelf to gather dust. This cost pays for beakers, retorts, distilling coils, copper kettles, alembics, scales, weights, mortars, crucibles,

herbs, armillary spheres, tongs, ladles, bottles, charts, rare earths, exotic waxes, candles, aromatic oils, chalks, and more. Once these goods are obtained, the wizard must pay 10% of the original cost every month just to maintain and replace tools and basic materials.

### The Priest's Altar

Compared to wizards, the needs of priests are far simpler, a point most priests make with pride. Their efforts, unencumbered by needless paraphernalia, highlight the divine superiority of priestly power. They do not need to mix, distill, or transmute magical power; prayers and devotion are sufficient.

Jealous wizards claim that priests are bound by needs even more rigid than their own researches. Where wizards can blend, distill, and experiment, priests must perform ceremonies





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**Table 5: Deities' Altars**

Area of Control	Suggested Altar
Age, time	Clock tower, sundial
Agriculture	Field, orchard, barn
Air	Rooftop
Beauty	Bath
Chaos	Moveable
Children	Nursery, orphanage
Cold	Glacier, snowfield
Courage	Arena
Craft	Workshop
Creation	Field, spring
Death, destruction	Graveyard, battlefield
Disease	Swamp
Earth	Cave
Fate, fortune	Gambling den
Fire, heat	Smithy, fire pit
Food, hearth, home	Kitchen
Friendship	Tavern
Healing	Sickroom
Heavens, night	Observatory
Hunt	Forest
Justice	Prison
Love	Garden
Madness	Wasteland
Magic	Wizard's laboratory
Mercy	Almshouse
Morning	Facing east
Nature	Grove
Oceans	Ship
Order	Royal court
Pain	Torture chamber
Poetry, writing, music	Library, theater
Prophecy	Library
Protection	Fortified tower
Royalty	Palace
Sun, light	Open to the sky
Thieves, deception	Thieves' guild
Trade, contracts	Marketplace
Travel	Gates
Truth	Maze
Vengeance	Crossroads
Vice	Den of iniquity
War	Armory, castle
Wealth	Counting house, mint
Weather	Open to the sky
Wine	Vineyard
Wisdom	Library
Women	Nunnery

involving elaborate trappings and rigid rituals to achieve the same effect. The truth is that neither group is as free as they claim or as hide-bound as the other believes.

Before magical items can be created, a priest must first prepare a specially consecrated altar to the appropriate deity. It must be prepared by the same priest who will later use it—one priest cannot "borrow" the altar of another (and especially not one of another faith!) to make magical items. Size and space are only important in their relation to the deity's needs. Feronelle, a priestess of a god of knowledge, could create a personal altar in the small library of her house. Talafar, a druid, needs to build his in at least a garden, if not deep in the woods themselves.

The first step in preparing an altar is selecting an appropriate site. The altar can always be part of a larger temple or the priest can step up a personal altar elsewhere. This might be a chapel in the keep, a grove in the deep woods, or even a small table in one's study. For these personal altars, the location must reflect the nature of the deity. Suggested locations are given on Table 5: Deities' Altars. Others can be devised by the DM or proposed by characters.

The suggested altars are not always specific sites. Some only require that a condition be met, such as the priest of a morning deity setting an altar at an eastern window. Others require sites not likely to be found in a typical priest's dwelling. The priest of a vengeful god is going to have to make special arrangements to have an altar at a crossroads (an ill-omened location). Sometimes arrangements can be made with owners or officials—the followers of gods of justice are allowed to maintain altars at local prisons in exchange for their help and services, for example. Owners of gambling dens are usually willing to rent out a small alcove that a priest can dedicate to the goddess of fortune. (Of course, the owner might become upset if the deity is too generous in answering her peti-

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tioner's pleas.)

Whatever the site is, it does not have to be extraordinary. Any serviceable location that meets the requirements should do. Still, a choice location certainly reflects well on the priest.

The site must be specially consecrated before it can be used. This requires exacting rituals to invoke the deity's attention. While the rituals vary depending on the deity beseeched, all require the expenditure of at least 2,000 gp. This money is spent on materials needed for the ceremony—special vestments, candles, chalices, and the like. The necessary rituals take at least one week to perform. During these rituals the priest cannot be called away to other duties. At the end of each week, a check is made to see if the power's favor is gained. The chance of success is a percentage equal to 5 times the character's level, plus an additional 5 for every consecutive week spent in prayer. A 7th level priest who spends 5 weeks in devotion would have a 60% chance of success  $[(7 \times 5) + (5 \times 5) = 60]$ . The priest automatically knows when these prayers have been heard.

Even after the prayers, the consecration is not complete. The deity's attention has been gained, but the priest's devotion must now be proven. The priest must surrender something of value or perform a special quest, whichever is demanded by the deity. The DM decides what must be given up or what quest will be undertaken. Effort should be taken to match the demand to the nature of the power. A healing goddess might require the priest to go among the poor and heal one hundred of the sick. A war god might instruct his priestess to go to the court and chastise the king for cowardice. A god of wealth might ask for the character's *gem of flawlessness* (assuming the character has one). Only after this demand has been met is the altar finished.

Once the altar has been consecrated, it remains so unless it is defiled or the priest who created it

dies. Just what might cause defilement is left to the DM's discretion. (Holy symbols of a rival deity are quite likely to be effective in this case.) The altar has an aura of the deity's blessing that functions as a permanent *bless* spell with a radius of 10 feet. This only benefits priests and devout worshippers of the deity, however. This aura can be temporarily broken by a *dispel magic* spell.

### Approval

The last prerequisite of making any magical item applies to the player, not the player character. Before a player character can begin work on any device, the player must have the DM's approval. The item, with all its powers and limitations, must be described to the DM, preferably in writing. This gives the DM a chance to consider the item's effects and make adjustments if needed. Furthermore, it gives the DM a chance to figure out what the PC must do to create the desired item.

Players seeking approval for an item must remember that the DM has the right to say yea or nay. The DM can ask for changes in the name of play balance or fun and can outright veto the project as being too powerful. DMs considering player requests should remember to be flexible. Look for ways to accommodate the player's desires without ruining the campaign. Be cooperative, not antagonistic. Offer improvements and refinements to make the item better.

### Standard vs. Nonstandard Magical Items

Whenever a character wants to create an item, the DM must determine if the item is standard, nonstandard, or semistandard. This classification is important to the creation process since it will affect the time, resources,



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and difficulty needed to create a magical device.

Standard items are those already known in the campaign world. Normally this includes all magical items described in the *DUNGEON MASTER™ Guide* and the *Tome of Magic*, but the DM can rule that seldom-found devices fall under the nonstandard classification. Standard devices also include simple variations on an existing item. A *ring of magic missiles* that functions just like a *wand of magic missiles* can be classed as a standard item. Since the effects of standard items are already well known in most games, there is little difficulty in approving these. In these cases, the DM needs to decide just how the item is made, not whether it is balanced. A standard magical item is also somewhat easier to make than a unique item, since there exist formulae and texts to advise the player character on the needed procedures.

Nonstandard items lie at the other end of the scale. These are typically original items, magical devices that have no counterpart in any of the rule books. Items that deviate greatly from the standard description are also nonstandard. For example, a *wand of frost* that gains charges by absorbing spell levels (like a *staff of power*) is a nonstandard item. The DM can also rule that seldom-discovered magical items are nonstandard, such as the *iron bands of Bilarro*. The DM should consider these items carefully, since their powers may have unforeseen consequences on the campaign. For the player character, nonstandard items are harder to make since there are no guides or formula books to help the character. In this case the character is working in a void.

In a few instances, the DM can position an item between standard and nonstandard. The item is very similar to a standard item, but has enough differences to make it questionable. It is perfectly legitimate to classify such items as neither fish nor fowl but somewhere in between. For convenience, such items are

termed semistandard. A *wand of disbelief*—one that affects illusions similar to a *wand of negation*'s effect on other wands—could be classed as a semistandard item. It would function in the same manner, but has enough differences that it cannot be called standard. For the character, there may be texts that help with the work, but only some of it. The rest must be discovered by the spellcaster.

### Difficulty Ratings

Making a magical item is not an easy task. While most players and DMs know this, there is always a question of just how difficult it is. How much time and effort should a player character spend to create a *potion of fire resistance*? Is creating a *short sword +1* harder than making a *ring of spell storing*?

To help the DM answer these questions, every magical item can be assigned a difficulty rating, a number that measures the comparative effort needed to create that device. A *potion of fire resistance* has a lower difficulty rating than a *ring of spell storing*. A scroll with one spell has an even lower difficulty rating.

The difficulty rating is used to fix the amount of time needed to create the magical item, the cost of the components, and the chance that the item will be successfully created. Items with high difficulty ratings take longer to make, cost more, and, when all is said and done, are more likely to result in failure. On the plus side, items with high difficulty ratings are usually quite potent, as befits the powerful forces needed to bind the magic together.

The difficulty rating of an item is based on many factors, including the number of times the item can be used, how many spells must be used to create it, what processes must be followed to make the item, and whether the item is standard or nonstandard. Every factor is assigned a numerical rating or multiplier, and by totaling these, the item's difficulty rating is calculated.



## Number of Uses

All magical items can be divided into five categories of use: single-use, limited-use, rechargeable, permanent, and multiple-use items. These classifications progressively increase the difficulty rating of the item.

Single-use is just what it says—the device is consumed the instant it is used. Lacking any permanence once their stored magic is activated, these items tend to be the least difficult to make.

Limited-use items are those that can be activated several times or are simply created in a larger quantity, thus allowing several applications. This increases the difficulty over a single-use item, but since the item is eventually consumed, it falls below the rechargeable category.

Rechargeable items are those that can be used more than once and can have power restored to them. While these items technically have a fixed number of uses, recharging can make them near-permanent. Thus, they are more difficult to make than disposable items, but not as hard as truly permanent devices.

Permanent items are those that have constant magic, usable over and over again. Such items are hard to make, not only because of their difficulty ratings (which tend to be quite high), but also because of the need for *permanency* spells to bind the magic.

The most difficult items of all tend to be multiple-use items. These are devices that combine several different categories of use. A *rod of terror* is both a +2 weapon (permanent use) and is a non-rechargeable device (limited-use). The rod's difficulty would be increased by both usages, making it even more difficult to create than either a permanent or limited-use item.

## Examples of Use

### Single-Use Items

- Potion of flying
- Oil of disenchantment
- Scroll with one spell
- Scroll of protection from cold
- Rod of cancellation
- One bean from a bag of beans
- One pinch of dust of dryness

### Limited-Use Items

- Potion of extra-healing
- Scroll with several spells
- Any ring of wishes
- Rod of resurrection
- Wand of negation
- Gem of brightness
- Necklace of missiles

### Rechargeable Items

- See Appendix A

### Permanent Items

- Ring of chameleon power
- Staff-mace
- Cloak of the bat
- Sword +1

### Multiple-Use Items

- Rod of smiting
- Rod of terror
- Beaker of plentiful potions
- Deck of many things

## Spells

Another factor that affects the difficulty of an item is the spells needed to create it. Every spell cast, whether it be the intended final magic or merely part of the process to shape and contain that magic, increases the difficulty of the spell.

The difficulty factor of a spell has nothing to do with any other requirements the spell might pose. In this respect, a *magic missile* is just as difficult as the *enchant an item* spell, although



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the latter is a far more taxing and time-consuming spell for the wizard to cast. Casting times, material components, and the like must still be followed for the spell to work.

### Materials and Procedures

The construction of every magical item requires physical materials and processes, be they hand-forging exotic steel into a blade, distilling an infusion of herbs and fluids for a potion, weaving spider silk into cloth, or whatever. The steps required to make a magical item also increase the difficulty because there are more chances for something to go wrong—and affect the materials needed—in the process.

In certain instances, processes sometimes manage to create more processes, thus increasing the item's overall difficulty. To make a *long sword +3 frost brand*, the DM decides the wizard needs to mix an alloy of steel and powdered remorhaz blood, hand-forge the blade in a 1,000-fold technique, quench it in polar snow, and etch magical runes into the surface before casting the spells. However, these procedures in turn make new difficulties, for the steel must be heated in a forge filled with ice that burns and then hammered on an anvil carved from glacial ice.

The number of processes needed is calculated from the difficulty factors as explained in Calculating Item Difficulty, below. The Item Particulars section lists suggestions for materials needed to make an item and steps a player character might have to perform.

### Calculating Item Difficulty

Using the categories described above, the DM can calculate the difficulty rating of any item. This is the DM's task—it is not the purview of the player. Players can give a suggested diffi-

culty rating when they describe the item (and many DMs will appreciate this thoughtfulness), but the DM has the final say on the matter.

The first step is for the DM to decide what spells are needed to create the item. This should include those spells necessary to prepare the item, create the magical effect, contain that effect, and every spell used to create a charge. (Because each spell adds one point to the difficulty, spellcasters often make wands and other charged items with a minimum number of charges and then later add more through the less demanding recharging process.) Each spell used is 1 point of difficulty, regardless of spell level.

To this is added the difficulty factor for the usage of the item, as listed on Table 6: Usage Ratings. If the item is a multiple-use device, the factors of all usages that apply are added together. The usage difficulty is added to the current total from spells.

**Table 6: Usage Ratings**

Usage	Difficulty
Single Use	2
Limited Use	3
Rechargeable	5
Permanent	10

Finally, if the item is nonstandard, the total is multiplied by 2. If it is semistandard, the difficulty increases by 10 or is multiplied by 2, whichever is less. There is no multiplier or increase in difficulty for standard items.

This total is the *base value* for creating the item, which determines the special materials and processes that must be used to make the magical item. Dividing the base value by 10 (fractions rounded up) determines the number of special processes that must be taken to prepare the item before any spells are cast.

These processes add to the difficulty factor of the item. Each step adds 1 point to the item's

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difficulty rating. In rare instances, this can create more processes, if the difficulty increases to the next decimal order. When this happens, it means the spellcaster must do another process, usually on the materials, to ready them for the final shaping.

For example, a wizard wants to create a *ring of spell storing*. The DM decides that the following spells must be cast: *contingency* and *Tenser's transformation* (since wizards lack the priest's *imbue with spell ability* spell), along with *enchant an item*, *permanency*, and the four spells that the ring will store. The difficulty from spells, then, is 8. Since the item is rechargeable, the usage difficulty is 5, but the item is standard, so no modifier is applied for this. The item's base difficulty is 13. Two special processes are required and each process adds 1 to the total difficulty rating, for a final difficulty score of 15.

But what if the player had proposed a *ring of spell storing* that absorbed matching spells cast at it? For spells, the DM might add *steal enchantment* to those already listed, making the difficulty rating from spells now 9. The item is still technically rechargeable, so the DM does not change the usage and the total becomes 14, but it is clearly not a standard magical item. Since the player specifies that the ring can only absorb an opponent's spells of the same type that it can cast, the DM decides it is a semi-standard item. Since adding 10 is less than doubling, the base difficulty is now 24. Three special process ( $24/10 = 2.4$ , rounded up to 3) are needed and the item's final difficulty is 27.

### Wizard Specialists

Because they devote themselves to a particular field of magic, wizard specialists gain a +5 bonus to success checks for making magical items within their field, i.e., those magical items that duplicate the spells of their school. Of course, specialists cannot create magical items that duplicate the powers of opposition schools.

### Magical Materials

One condition that changes with every magical item is the list of materials the player character must use to make the item. A wizard cannot make a *bastard sword* +2 with an ordinary blade. The vessel for this magic must be special or the magic won't take. Part of the DM's job is to choose a list of materials the player character must assemble.

The first question, of course, is how many items should the player character be required to get? Too few will make the task too easy, and too many will make the player frustrated and unhappy with the DM. In general, the number of separate components should reflect the complexity of the task. Therefore, as a guideline, one special material is required for every 5 points of the final difficulty, rounding fractions up. For the *ring of spell storing* in the example above, three different materials would need to be shaped into the ring before it was ready. The more difficult modified ring would need six special materials.

Knowing how many things are needed does not answer the question of what they should be. What is needed to create a magical ring? Since this is magic, it could be anything, purely and simply. However, it is best for the atmosphere of the game when these components at least seem logical. In making a *ring of water walking*, it hardly makes sense for the wizard to gather a gold ring, five cockatrice feathers, a pinch of vampire dust, a piece of glacial ice, and a hair from a living hill giant. What do these things have to do with walking on water? It would be far better if the character needed a silver ring, a piece of sea-green turquoise, the scale of a flying fish, some water touched by a giant water strider, and the skin of a water snake. These items at least have some relation to the desired effect—silver for the foamy waves, turquoise for the color of the water, and so on. The guidelines below will help in preparing necessary lists.



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- The total value of the materials needed should be equal to 100-1,000 gp x the difficulty rating.
- Choose some items based on the property of *contagion*. This means that anything that was once part of or touched by a thing retains some of the properties or connections to that thing. The scale from a medusa's snaky hair might be needed to create a *potion of flesh to stone*. The medusa has the power to turn men to stone, therefore her scale would magically contain some of that power.
- Choose other items based on the property of *similarity*. Here, items that look alike in form or have similar properties are magically connected. A ground diamond might be needed to make *dust of stoneskin*. Diamonds are hard, just as flesh transformed by the spell is hard.
- Choose some items that are perishable. This prevents the spellcaster from just stockpiling magical ingredients for later use.
- Select the items with adventuring in mind. A character needs element X to make her magical ring. Far better to send her and her friends off on a daring search for element X than to let her find it at the market.
- For particularly difficult items, choose at least one item that is inherently impossible or nonexistent. Then, do not explain how to get it. The player character must discover a means to collect the impossible item. Most often this will require a special spell to bring about the results. A *periapt of proof against poison* could call for a gem hatched from a poisonous snake's egg. Clever wizards might look for a way to polymorph the unhatched insides of the egg, thus fulfilling the condition.

When choosing these materials, there are two other caveats to bear in mind, both more complicated than simple guidelines. These problems could be called *butcher shop mentality* and *magic supermarkets*.

**Butcher Shop Mentality.** It is easy, from the guidelines above—particularly the laws of con-

tagion and similarity—to justify the body parts of nearly every monster as useful for magical item creation. Making a scroll of *stone to flesh*? A cockatrice feather quill would be quite handy. Forging *armor of etherealness*? Where did I put that jar of phase spider blood? This kind of butcher's bill could go on and on.

Some of this is certainly appropriate. After all, tracking down and slaying a rare and fearsome monster in order to complete a magical item is not a bad reason to adventure. When player characters start treating monsters as things to be skinned, bottled, pickled, and plucked, then there is a problem; the DM has let the situation get out of hand. At this point, adventuring is a euphemism; "harvesting" is a better, if more callous, description for what the player characters do.

There are several ways to prevent this attitude from taking root. First, the DM should vary the types of materials spellcasters will need, so that not all are plucked or drained from living things. A *stone to flesh* scroll might need a chip from a sculptor's waste pile. *Armor of etherealness* could be made just as well with a bottle of ethereal air taken from that plane. By building a variety of material needs, players (and their characters) are never certain of what is necessary and what is not.

Of course, there are those who will still solve this question by taking tissue samples of everything in sight. It might be useful and it might not, but the character is prepared. If it becomes necessary to foil these characters, make the materials needed things the adventurer cannot, or should not, kill—a hair plucked from the beard of Zylos the dwarven king, or a red dragon's scale, freely given. Placing conditions on the materials ("freely given," "plucked by a virtuous maiden," "by the light of the moon," etc.) renders randomly gathered materials all but useless.

**Magic Supermarkets.** Another thing to avoid in a campaign world are magic shops—

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either places that sell finished magical items or those that sell magical supplies. The reason to avoid the first is relatively obvious: If characters can buy the magical items they need, why make them? This effectively kills a whole source of potential adventures, not something that helps build a colorful and interesting campaign.

What is the harm of stores that just sell the materials—eye of firedrake or vampire grave mold? Again, if a character can buy eye of firedrake, there's no need to adventure for it. The minute a player character decides to make a magical item, the DM has a starting point for a whole host of adventures, which is what the game is all about. Why give these up?

Besides, grocery shopping for magical supplies is not exactly a medieval concept. Grocery and general stores stocked with everyday goods would be a foreign idea to a medieval knight. Instead he would rely on local craftsmen, farmers, peddlers, market fairs, and a handful of merchant importers. Supplies would be haphazard, making it impossible to buy things "off the shelf."

Consider what a freeman in a small village has to go through just to make sausages. He can't go to the grocery store and buy a pound of sausages or even a pound of meat because there isn't a grocery store. First he has to raise a pig and fatten it up. He and his kin have to butcher the pig, dress it out, grind the meat, prepare the casings, pick the herbs for the seasoning, stuff the sausages, and smoke or salt them for storage. Since sausage is in a lot more demand than esoteric materials, the spellcaster's job cannot be the easier one! Allowing characters to find everything in stores isn't fantasy adventuring, it's going to the mall in funny robes.

Ultimately, creating a magical item should be an intimate and personal experience for the spellcaster. The player character needs to be involved in every step of the process, from finding just the right ash-wood rod to casting the

last spell that binds it all together. Getting the items does not have to be difficult, but the player character should have to make some effort for every piece. Perhaps only coal from that strange outcropping in the hills and tin from the local mines are needed, but the PC has to get each item separately. There is no one place that has everything that is wanted.

The materials needed to create the item obviously vary quite a bit. Potions and swords are vastly different things; even potions of *water breathing and fire resistance* would hardly use the same goods. Suggested components, based on difficulty rating, are found in the sections appropriate to each magical item.

### Success and Failure

Even if all the materials, steps, and spells are gathered, performed, and applied, success is not guaranteed. There are many chances along the way for the character to make some small, virtually unnoticeable error—a line drawn badly here, a syllable mispronounced there. Therefore, after the character has completed everything, the DM secretly rolls percentile dice to see if the spellcaster's efforts were successful.

For every item, the chance of success starts with a base value. This value varies according to the item made and the character's class. Whatever the number, it is improved by adding the character's level and worsened by subtracting the item's difficulty rating. In some cases there may be additional bonuses or penalties, either as explained under **Item Particulars** or as set by the DM. After the final number is figured, the roll must be equal to or less than it to succeed. Otherwise, the whole process is a failure.

With most failures, all that is left is a lump or puddle of inert, nonmagical material charged with crude energies that render the item useless. The materials used to create the item are



spoiled and cannot be refashioned for another try. The spellcaster must start over from scratch.

Should the die roll be 96 or greater, the spellcaster has not just failed, but has accidentally perverted and twisted the process to create a cursed magical item. The magic is there, but now it works in detrimental ways. An intended *long sword +1* becomes a *long sword -1*, a *bag of devouring* is created instead of a *bag of holding*, and so forth. When a cursed item is created, the item detects as magical and the spellcaster has no idea that there are any flaws. Only by using the device does the error become apparent.

### Item Particulars

The range and nature of magical items are such that each has its own special needs and requirements. These include varying amounts of research time, materials, processes, and even chances of success. The sections that follow present rules and guidelines for the general classes of magical items. Some of this appears in the *DUNGEONMASTER<sup>1</sup> Guide* under Treasure and Magical Items; it is restated here for clarity and convenience. In instances where the rules differ, those given here should take precedence.

In most cases, the information applies equally to both wizards and priests, particularly in relation to materials. However, the methods for creating the same item may vary substantially from one class to the other. Each section presents general information first, followed by any special notes that apply to only one character class.

#### Scrolls

Scrolls are the easiest and among the first magical items created by spellcasters—priests at

seventh level, wizards when they attain ninth level. Creating a scroll is mostly a matter of collecting the right materials, carefully working out the transformations needed to transcribe the spell, and then doing the actual writing. Most scrolls require no lengthy research or complicated processes, only a knowledge of the spell to be transcribed.

The character, whether wizard or priest, must be able to cast the spell normally, whether it is an existing spell or one of the character's own devising. For calculating difficulty, spell scrolls are always standard magical items. Protection scrolls can be standard or semistandard, depending on the effect.

No matter what the scroll, three distinct materials are always needed: a quill, paper, and ink. All must be special, as ordinary items will not do. Ideally, each component should reflect the nature of the spell or protection transcribed, although this is not an absolute requirement. Table 7: Scroll Materials indicates the number of unique materials and their complexity.

Common goose quills will never do when writing a scroll. The pen must, at the very least, be exotic, plucked from some rare creature. The chance of success is greater if the quill is gathered by the spellcaster personally. Every spell inscribed requires a new quill. Those already used are tainted by lingering energies that would ruin any later work.

The material written on is the least unusual part of any scroll. Most scrolls are of paper, the best of ordinary surfaces. Papyrus or parchment can also be used, though less successfully. Truly extraordinary scrolls are written on fanciful substances—snake skins, peeled bark, silk cloth, supple leather, even carved into stone tablets!

Blending the ink is the most demanding part of any scroll. Bizarre combinations of ingredients may be needed and everything must be carefully measured, mixed, and filtered. The ink must be brewed in single batches. Each batch



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takes a day to brew and thereafter remains potent for two weeks.

The task of calculating and inscribing the spell onto a scroll takes one day per spell level. Wizards must have the appropriate spell book at hand, while priests must work before their altar. Otherwise, the process is the same for both. Protection scrolls require 6 days of uninterrupted work. A single scroll holds 1d6 spells and this number varies each time, even if the same spells are inscribed. A failed success check for any spell automatically fills the rest of the sheet—usually with a large ink blot.

When calculating the difficulty of a scroll, each spell inscribed is checked separately. Each spell counts as a standard single-use item. No spells are actually cast to make the scroll, but scrolls have a special modifier of 1 point for every level of the spell inscribed. This difficulty rating is then used to determine the number and types of ingredients needed.

**Table 7: Scroll Materials**

Difficulty Rating	Quill	Materials	Ink
3-4	Any	Any	1 exotic
5-9	1 rare	Any	1 exotic
10-14	1 exotic	Any	1 rare, 1 exotic
15+	1 exotic	1 rare	2 exotic

### Typical Material Types

*Any.* Quills from wild songbirds, eagle feathers, paper, papyrus, parchment

*Rare.* Plumes of jungle birds, porcupine quills, rice paper, silk, palm fronds, squid ink, glacier water, a woman's (or a man's) tears

*Exotic.* Molted feather of baby roc, phoenix plume, cockatrice feather, plume from the feather crown of the Lord of the Birds, powdered dragon blood, the sap of Yggdrassil (the World tree), a drop of nectar of the gods

The base chance of success for inscribing a scroll is 80% plus 1 point per level of the wizard. In addition, using paper gives a 5% bonus unless a special material is required, while papyrus causes a -5% penalty.

If a 96 or greater is rolled when making the success check, the scroll is cursed. No more spells can be inscribed on the scroll. The caster does not know his work is flawed. The curse only takes affect when that spell is read, and any other spells on the scroll remain unaffected.

**Wizards.** Wizards actually have fewer demands on them than priests when it comes to creating scrolls. The only time the wizard needs a laboratory is when blending the ink for the task. After this, the inscribing can be completed in any quiet place, so long as there is a table (or something that passes for it) and space to lay out a spell book. A few rural-minded types have even gone so far as to do their work outdoors, making a picnic of the whole thing. A wizard can read personally written scrolls without resorting to a *read magic* spell.

**Priests.** Although they are freed from the laboratory requirement, priests do not have as much leeway in where they do their work. After they have combined the ingredients for the ink, everything must be placed on the priest's altar. The priest spends a day in prayer to imbue the materials with the power needed to make the scroll, and then must do the inscribing at the same altar.

## Potions

After scrolls, potions are the next most popular choice for magical creations. The little bottles of fluid are relatively easy to make and can be given to companions. They even make good gifts for local knights and servitors of greater

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lords. Of course, all that hard work can go down the drain (literally) in the hands of one butterfingers, or up in steam too close to a dragon. Potions are primarily a wizard specialty, although some—particularly healing—can be created by priests.

A spellcaster must have a formula before brewing can actually begin. Wizards cast *contact other plane*, spend hours poring over mildewed books, and perform risky experimentation to gain these formulae. Priests resort to *commune* spells and prayer for their knowledge. The process takes  $1d3 + 1$  weeks, but can be interrupted for other activities. Fortunately, this step only has to be done once because the formula is then set.

Of course, the spellcaster could try to use someone else's formula, but like trying to copy a restaurant's secret recipe, the result is never quite the same. Just as every cook adapts recipes to suit their tastes, a spellcaster must personal-

ize every potion formula. Working from someone else's formula does make the job easier, however, reducing the number of weeks needed by 1.

Not every potion can be made by every specialist mage or priest. **Table 8: Potion Schools** lists the school or sphere needed to create a particular potion. Specialists unable to use the particular school of magic or priests without access to that sphere cannot create the potion named. Oils are marked by an asterisk, and those items that are in bold type are found in the *Tome of Magic*.

Although no spells are cast in the process of brewing a potion, the level of the spell the potion duplicates is added to the base difficulty of the spell. The 3rd level *fly* spell matches the effect of a *potion offlying*, resulting in a difficulty modifier of 3. If no spell matches the desired effect, the difficulty modifier is equal to the combination of spells that best approximates



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**Table 8: Potion Schools**

Potion	School/Sphere
<i>Acid resistance*</i>	Abjuration
<i>Animal control</i>	Enchantment /Charm
<i>Aroma of Dreams</i>	Enchantment/Charm
<i>Clairaudience</i>	Divination
<i>Clairvoyance</i>	Divination
<i>Curdled death</i>	Necromancy
<i>Diminution</i>	Alteration
<i>Disenchantment*</i>	Abjuration
<i>Dragon control</i>	Enchantment / Charm
<i>Elemental control</i>	Elemental
<i>Ele. invulnerability*</i>	Elemental
<i>Ele. Plane Invulnerability</i>	Elemental
<i>Elixir of health</i>	Necromantic (p)
<i>Elixir of youth</i>	Time (p)
<i>ESP</i>	Divination
<i>Etherealness</i>	Astral (p)
<i>Extra-healing</i>	Healing (p)
<i>Fiery burning</i>	Invocation/Evocation
<i>Fire breath</i>	Alteration
<i>Fire resistance</i>	Protection (p)
<i>Flying</i>	Alteration
<i>Gaseous form</i>	Alteration
<i>Giant control</i>	Enchantment / Charm
<i>Giant strength</i>	Alteration
<i>Glibness</i>	Divination (p)
<i>Growth</i>	Alteration
<i>Healing</i>	Healing (p)
<i>Heroism</i>	Charm (p)
<i>Human control</i>	Enchantment/Charm
<i>Impact</i>	Combat(p)
<i>Invisibility</i>	Illusion / phantasm
<i>Invulnerability</i>	Abjuration
<i>Levititation</i>	Alteration
<i>Longevity</i>	Necromancy
<i>Love</i>	Enchantment/Charm
<i>Murdoch's insect ward</i>	Abjuration
<i>Persuasiveness</i>	Enchantment / Charm
<i>Plant control</i>	Plant (p)
<i>Polymorph self</i>	Alteration
<i>Preservation*</i>	Time (p)
<i>Rainbow hues</i>	Alteration
<i>Slipperiness</i>	Conjuration/Summoning
<i>Speed</i>	Alteration
<i>Starella's aphrodisiac</i>	Enchantment/Charm
<i>Super-heroism</i>	Charm (p)
<i>Sweet water</i>	Any priest
<i>Timelessness</i>	Time (p)
<i>Treasure finding</i>	Divination (both)
<i>Undead control</i>	Necromancy (both)
<i>Ventriloquism</i>	Illusion / Phantasm
<i>Vitality</i>	Time (p)
<i>Water breathing</i>	Elemental

**Table 9: Potion Materials**

Potion	Suggested Materials
<i>Acid resistance*</i>	Wax, sap of a rubber tree
<i>Animal control</i>	Hair of animal type
<i>Aroma of dreams</i>	Jackalwere spittle, musk
<i>Clairaudience</i>	Earwax
<i>Clairvoyance</i>	Fragments of a crystal ball
<i>Curdled death</i>	Poison
<i>Diminution</i>	Fairy wine
<i>Disenchantment*</i>	Water from a nonmagical Prime Material world
<i>Dragon control</i>	Dragon blood
<i>Ele. control,</i> <i>ele. invulnerability,</i> <i>Ele. Plane invulnerability</i>	Material from appropriate Elemental Plane
<i>Elixir of health</i>	Purified unholy water
<i>Elixir of youth</i>	Ginseng juice
<i>ESP</i>	Thread from a mind flayer's robe
<i>Etherealness</i>	Essence of ethereal plane
<i>Extra-healing, healing</i>	Honey of giant bees
<i>Fiery burning</i>	Tar from a tar pit
<i>Firebreath</i>	Ash made by dragonfire
<i>Fire resistance</i>	Asbestos, glacial ice
<i>Flying</i>	Vapor from a cloud
<i>Gaseous form</i>	Vampire's grave earth
<i>Giant control</i>	Giant's fingernail clipping
<i>Giant strength</i>	Stew cooked by a giant
<i>Glibness, persuasiveness</i>	A gem freely given
<i>Growth</i>	Acorn, dried sea sponge
<i>Heroism, super-heroism</i>	Lock of a great hero's hair
<i>Human control</i>	A king's hair
<i>Impact</i>	Iron from patriarch's mace
<i>Invisibility</i>	Water from a mirage
<i>Invulnerability</i>	An adamantine nail
<i>Levititation</i>	Dandelion seeds
<i>Longevity</i>	Wine poured by oldest man in the town
<i>Love, Starella's aphrodisiac</i>	Tears of a jilted lover
<i>Murdoch's insect ward</i>	Fleabane flowers, hair of a flea-less dog
<i>Plant control</i>	Sap of a poisonous plant
<i>Polymorph self</i>	Freshly shed viper's skin
<i>Preservation, timelessness</i>	Powdered amber
<i>Rainbow hues</i>	Water exposed to a rainbow
<i>Slipperiness</i>	Grease from a grease spell
<i>Speed</i>	Sweat of a fast horse
<i>Sweet water</i>	Absolutely pure water
<i>Treasure finding</i>	Dust of a diamond
<i>Undead control</i>	Vampire blood
<i>Ventriloquism</i>	Liar's sweat
<i>Vitality</i>	Coffee beans
<i>Water breathing</i>	Sahuagin wine

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the effect. There is no spell equivalent for a *potion of fire breath*, so the DM chooses the 3rd level *flame arrow* and 4th level *shout* spells as roughly equivalent effects, for a total difficulty modifier of 7.

Potions are either single or limited use items. If the entire potion must be drunk, as in the case of a *potion offlying*, it is a single-use item. However, there are many potions that can be partially consumed and still provide a benefit, making them limited-use. A *potion of fire breath*, for example, can be used up to four times.

For every 5 points of difficulty a potion possesses, one special ingredient must be supplied for it. Potion ingredients can be virtually anything, although it should include at least some form of exotic liquid. This does not have to be the bodily fluids of some monster, as any liquid that is hard to get will do. Melted snow from the peak of the highest mountain, water from the depths of the ocean, or wine from a tyrant's cellars are all perfectly acceptable demands.

Aside from fluid, at least one ingredient should embody the property of the potion, whether the material is mundane or exotic. For a *potion of growth*, a ground acorn could be used. ("From the little acorn grows the mighty oak.") A *potion offire breath* could require kerosene or red dragon's spittle. Table 9: Potion Materials offers suggestions as to what might be appropriate. These are only suggestions; the DM is free to decide upon what seems appropriate to the individual campaign. These suggestions run the gamut from absurdly easy (acorns and fleabane) to near impossible (bottled essence of the Ethereal Plane). Not all of them involve slaughtering some creature—characters may have to use cunning, trickery, and persuasion to get some of the materials suggested.

Wizards. In addition to ingredients, wizards must spend time in the laboratory blending and

brewing the ingredients together for the potion. Every 10 points of difficulty require the completion of one special process to create the potion. The DM chooses the process required, remembering to add 1 point to the base difficulty for this step (which may, in turn, require another step). Suggested steps include:

distillation	infusion
evaporation	fermentation
extraction of vital oils	separation
leaching	purification

Whatever steps are chosen, the wizard's total cost for all steps is 100 gp per point of difficulty. This money is spent on the reagents, weird fuels for alembics, and other minor exotics needed to brew the potion. The total processing takes a number of days equal to the difficulty rating of the potion. When the time has passed, the DM secretly checks for success.

Priests. Disdainful of the laboratories of wizards, priests are spared the arcane processes of potion blending that wizards must go through. Instead, the ingredients are gently mixed and placed upon the special altar to receive the deity's blessing. The priest must fast and pray. Simple liquids and 4 hours of rest per night are all that are allowed to the priest during this time. After the priest prays for a number of days equal to the potion's difficulty rating, the DM secretly checks for success.

### Potion Success

Potion brewing has a base 70% chance of success, with a +2% bonus for every level of the spellcaster. Wizard specialists gain an additional +5% bonus to this number. The potion's difficulty is subtracted from this and the result is the percentage chance of success. That number or less must be rolled using a d100. If the die roll is 96 or greater, the potion automatically fails and



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is cursed. Cursed potions are typically deadly poisons, although some may result in the effects of a *potion of delusion*—in this case the caster believes that the desired potion has actually been brewed. If this is the case, the DM should not reveal that a cursed potion has been made. If the check fails but the result is not cursed, the spellcaster can easily tell (by color, stench, and so forth) that the potion has failed.

### Permanent Magical Items

When a spellcaster decides to create a magical ring, wand, or other device, the chore of making magic is no longer a simple task that can be done between adventures. Making permanent magical items requires skill, planning, and a lot of commitment. Given the rewards, who would expect it to be anything but hard?

The first task in making a permanent magical item is to learn what must be done. Unlike potions, which are common enough for mages to write down, the formulae for a magical sword or *wand of fire* aren't collected in recipe books. Wizards view knowledge as power—not something they like to share with potential rivals.

Researching a magical item requires that the character discover the materials, steps, and spells needed to create the device. Carefully posed *commune* and *contact higher plane* spells will bring results, and the services of a sage will speed up the process. The player character may use magic to learn what spells are needed for the item while a sage researches the materials (and where to find them) at the same time. For all this, the DM must have answers.

The first step is to approve the item the character wants to make. Characters cannot make magical devices of artifact strength. Intelligent items have their own drawbacks that rule these out, too (see Intelligent Magical Items, below). It's not that player characters cannot create intelligent items, but the costs are likely to be more

than the player is willing to pay. Even so, there is still a wide selection of magical items to choose from. Characters can make items already listed in the rule books, or they can experiment with entirely new devices.

If the item is already described in the game, the DM must decide whether it is standard or nonstandard. If the player character has one already, the device is certainly standard; otherwise it's a matter of how rare the item is and whether the character has seen or used the device before. Trying to make a *long sword +2 luck stealer* based on hearsay is a lot harder than actually having one on hand to use.

If the item is brand new, the player must provide a complete description of what the item will do. Most players will add notes concerning the materials needed and propose how difficult the task should be. While useful, the DM really needs to know what the effects of the item will be—effects of powers, range, damage done (if any), duration, maximum number of charges, and any other pertinent details that apply once the item is created. The DM can deny or change any of these to suit the campaign; the player does not have the right to dictate the game! Ideally, DM and player should cooperate to create a magical item both think will make an interesting addition to the campaign. Only after the final form of the new item is approved does the DM worry about how it is made.

With the first stage finished, the DM must come up with a list of spells needed to make the device. *Permanency* is automatically required, as is at least one *enchant an item* spell. If the item duplicates a spell, that spell is clearly needed. Furthermore, if the spell's power is variable (by level, for example), it must be cast at a level equal to or greater than the final effect of the item. A *wand of fear* requires the use of the 4th level wizard's *fear* spell. Although the wand duplicates the effect of a priest's *cause fear*, that spell does not have the range or area of effect needed to create the item.

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Some items combine several different powers in the same device. In this case, one spell is needed for each effect. For example, when making *boots of the north*, a priest would have to cast *pass without trace* (to move without leaving a trail), *free action* (for half movement on ice), and *endure cold* (to keep the wearer warm).

Not every magical item has a spell counterpart, so in these cases, the DM can either choose a combination of spells to achieve the effect or can insist the player character research a new spell just to make the device. There is no spell that creates extra-dimensional spaces quite like a *portable hole*. The DM could require two spells to achieve the result—in this case, *Leomund's secret chest* to make the space and *duo-dimension* to make the collapsible hole. For a *mirror of life trapping*, the DM can reasonably insist that the character research a new spell to create the effect.

Finally, there are those rare items that neither wizard nor priest can make alone. Such devices can only be made by the cooperative effort of two player characters or a player character and a devoted henchman. Normal NPC spellcasters simply will not spend their abundant free time to cast spells at the beck and call of a player character.

After totalling the difficulty for spells and the usage (remembering to modify the result if the item is nonstandard), the DM can determine the number of special materials needed, based on the item's difficulty divided by 5. The total cost of the raw materials should range from 1,000–10,000 gp per point of difficulty. Suggested raw materials are given below, according to the form of the item.

The difficulty rating also determines the steps needed (one step for every 10 points of difficulty). Remember to add 1 point to the difficulty for every step required (which may then require an additional step). Like materials, suggested steps for different types of items are listed below.

**Rings.** The basic component of any ring is the band and the more mundane materials for its making, including gold, silver, brass, elven steel, dwarven iron, metal taken from a fallen hero's armor, hardened magma, or heartwood. Exotic choices include woven ivy, snake skin, or a live worm, all permanently polymorphed to steel. In addition, the metal can have materials added to it. Powdered ram's horn, ground gemstones, feathers, hair, or scales are only a few possibilities. The ring need not be plain and unadorned (contrary to the *DUNGEON MASTER™ Guide*). It can be set with gems, pearls, carved with runes, pierced and filigreed, or even colored with bright enamels made from the saps of tropical trees and minerals found far beneath the earth.

There are many processes in making a ring. Typical steps include:

making a mold	melting the alloy
casting	welding
tempering	setting stones
polishing	

Special materials may be required for these steps. The mold may require a perfect impression of something—a chameleon or a phoenix feather. Cast rings might need forms carved from the wax of giant bees or ice from a frost giant's lair. Rings can be tempered and tested with all manner of substances. A *ring of shocking grasp* might need to be tempered by the jolt of an electric eel while a *ring offire resistance* might actually need tempering in the heat of molten lava. Water from distant oceans, rare wine, or even a diluted potion can also be required. Even polishing a ring might require special materials—a paste of powdered diamonds, oil scented with the juice of Underdark fungi, or the scaly hide of a dangerous monster.

**Wands and Rods.** Get past the notion that wands are made only of wood and rods of iron,



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and a host of intriguing materials can be used. Anything that is basically a stick will do—iron, steel, silver, bone, brass, copper, or crystal. Even wood or iron need not be ordinary. The character might need the first maple sapling of spring, the heart of a 500-year-old oak, wood found only on a distant continent, pure iron ore from a fallen star, or the iron scepter of a dwarf king. The device may require a piece of steel so perfectly shaped that it rings a single pure note when tapped. In the most extreme case, the material may be a nearly impossible demand—an icicle for a *wand of frost*, a piece of lightning for the wand of the same name, or a single diamond crystal for a *rod of splendor*. In these cases, the character has to learn just how to collect and keep that material!

Other materials may be needed for the steps taken in making the wand. These steps might include:

lathing  
steeping  
tooling  
sanding

carving  
polishing  
enameling  
mounting

If other materials are needed beyond the stick, the most obvious additions are ornaments fashioned to it. Gems, beads, pearls, and bands of silver or gold are common. More uncommon components are feathers, exotic leather, adamantine wire, skeletal claws, and the like. These may sit in, dangle, rattle, wrap, or point; a wand can have more than just a stick, too.

The carving can be as simple as runes to as elaborate as pierced designs that leave the center of the shaft hollow. To carve the runes and designs, the character could use specially made chisels. The shafts, especially wooden ones, could be steeped in strange fluids to absorb their



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essence. A *wand of illusion* could be soaked in water from a mirage, a *rod of terror* in the cold sweat of a scared man. Like rings, exotic materials could be needed for polishing, such as giant wasp venom for a *wand of enemy detection*. Rare earths would be useful for glazing the shaft with colorful designs, while it could be scoured in the blast of a sandstorm.

**Staves.** Unlike wands and rods, these are almost always made of wood, if only because other materials tend to be too heavy. Thus, the selection of the wood has greater importance. A staff is a personalized item, so it is seldom enough just to get the right type of wood. The branch chosen must have character—gnarls, whorls, twists, and knots that match the personality of the spellcaster. Thus, finding the right wood for a staff is a matter of patience and searching.

Once the right piece of wood is found, the materials and procedures that can be used on staves is like that used on wands and rods. There is a feeling among many wizards that proper staves ought to be more flashy, with dangling bits, big gems, crystals, carved faces, and gewgaws, than the average wand or rod. Priests, however, opt for stark austerity or holy symbols topping their staves.

**Weapons.** Although magical weapons are among the most desired items by other classes, wizards and priests have very little cause to actually make them. After all, what is a mage going to do with a *two-handed sword +1*? Not surprisingly, most magical weapons are either daggers and maces, made by fighter/mages and fighter/clerics, or are given as gifts to lords and kings. Generous and far-sighted wizards may also make weapons for their fellow adventurers, both as tokens of friendship and practical business. Fortunately, weapons last for a long time—centuries or more—thus accounting for the preponderance of enchanted blades found in most campaigns.

Making a magical sword (or whatever) starts with the weapon. Of course, no off-the-blacksmith's-rack-plowshare-beaten-into-sword will do. The weapon, whether it's a stone club, rapier, or Vindish punch-dagger, has to be specially crafted. Take, for example, a typical magical sword. Steel garnered from weird sources—fallen stars, ancient battlefields, or the sap of an ironwood tree (it's a fantasy world after all)—is forged in the heat of fires stoked by equally strange fuels (molten lava, concentrated sunlight, or the breath of a captive hellhound) to fashion the rough vessel for the magic to come. Once shaped and tempered in exotic fluids—running spring water, orc wine, or black dragon acid (without dissolving the item, of course)—the blade can be etched and the hilt, made of more expensive materials, can be bound to the tang. Now the sword is ready for enchantment.

The processes used in most weapons include:

forging	tempering
etching	casting
inlay	piercing
sharpening	balancing

Not all weapons are made of iron and steel, though. Arrows, slings, bows, javelins, and spears must be cut, carved, riveted, planed, fletched, and more. Each of these can require unusual materials—feathers, sinews, woods, leathers, even thread. The wide variety of materials allows the DM to specify virtually any type of treatment for these materials.

**Armor.** In many ways, the materials and treatments needed for magical weapons can be applied to armor. When making plate mail, forging, tempering, and the like are required, and certainly the materials must be unique in at least one way. However, there are additional steps that may be necessary. These include:



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fitting	welding
sewing	chasing
lacing	boiling
engraving	gilding
painting	rivetting
chiselling	embossing
lacquering	

A good deal of this depends on the armor being made. Plate armor does not require boiling unless the DM has some arcane purpose in mind, but boiling is necessary to make proper leather armor.

**Miscellaneous Magical Items.** This category defies any simple listing of materials and procedures. What is needed and works well for a pair of *boots of striding and springing* is hardly suitable for a *gem of seeing!* For some items, the materials are obvious. A *cloak of protection* needs special cloth, thread, and clasps. A *lyre of building* needs just that, a lyre, although it may have silver strings and a frame made of carved jade. Some items are only a single component—a *gem of seeing* is a gem. In this case, additional materials can be things needed to empower the device. The gem might need to be bathed in water from a *magic font* spell, exposed to the gaseous breath of a green dragon, or heated in the flames of a prophetess's campfire. A *pearl of power* might need to be taken from a patriarch's ring. The choices are as many as the types of items.

### Finishing Steps

Once the character knows what materials and processes are needed (and has completed any adventures required to gather these), the actual making of the device can begin. This may require special arrangements, since the creator must stay with the work at all times. Others can be relied upon to provide craft skills the PC does not have (an armorer can hammer out the sword or shape the helm, for example),

but the character must supervise every minute of every step. Once the process begins, it cannot be interrupted or set aside, or all work to that point is lost.

The total time needed to create the magical item (i.e., all of the processes necessary) is a number of weeks equal to the item's difficulty rating, plus another 2d6 months. Making vessels for permanent magic is not a speedy process! Once everything is ready, the final step is taken: All other necessary spells are cast in combination with *enchant an item*.

When all of this is complete, the DM checks for success or failure. The base chance for the item is 60%, minus the item's difficulty. This value is improved by 1 point for every level of the character. If the check is successful, the desired item is created. If the check is failed, all effort has been wasted. Should a result of 96 or greater be rolled, a cursed magical item has been made. In this case, the PC can only assume that the effort was successful until someone actually attempts to use the device.

### Intelligent Magical Items

Some characters may want to create intelligent swords or other magical items. While this is possible, few players, once they know the costs, will want to actually follow through on the desire, for intelligence can only be imbued into an inanimate object at the cost of the character's own life. By obsessive desire or intense prayer, the caster's life-force is transferred into the item. All that remains of the spellcaster is a lifeless husk. Once locked within a magical item, the PC is trapped. The mortal body cannot be raised in any fashion, nor can the caster's spirit be reincarnated.

"Great," some players may think, "I'll play a magical sword!" If the DM believes the player can master the challenge, this can be allowed. There are, however, several limitations that the "sword-character" must abide by.

## Creating Magical Items



- The character loses all statistics but Intelligence and Wisdom and loses all class and race abilities. Obviously, the character cannot move of its own accord, pick items up, or interact with the physical world in any way. The intelligent item does retain its alignment (with all those effects on its owner).
- The PC can only communicate by speech and only in previously known languages.
- The PC loses all experience points earned. It now earns experience points only for activities it participates in. An intelligent sword only earns XPs for slaying monsters. No XPs are awarded for achieving story or adven-

ture goals. Note that only player-types (as opposed to other intelligent items) track experience.

- For every 100,000 experience points earned, the intelligent item gains one power, starting as if it were an Intelligence 14 magical sword. It then progresses through Table 113: Weapon Intelligence and Capabilities in the *DUNGEON MASTER Guide*, gaining one power per 100,000 points.
- The item has an ego rating and can attempt to possess its owner, but only when the DM decides a personality conflict should occur (see the *DUNGEON MASTER Guide*).





## Recharging Magical Items

Every wizard or sorceress with any ambition wants to make magical items. Desire and talent don't always translate into time and resources, though, so truly wise mages often make charged magical items. These have the great advantage of needing to be made only once. Thereafter, charges to the item can be restored with much less effort and time.

Not all magical items can be or need to be recharged. One-shot items—mostly potions and scrolls—are consumed or blanked in use and clearly cannot be recharged. Permanent magical items—swords, armor, cloaks, most rings, and miscellaneous magical items—never expend charges and thus do not need to be recharged. The only magical items that can be recharged are those with (ahem) charges—wands, rods, staves, and some rings. Even then, the presence of charges is not a guarantee; particularly powerful devices cannot always be recharged. A listing of

the more common rechargeable items can be found in Appendix A.

Magic is seldom logical, so most items are recharged according to their own unique formula. This is the type of thing that builds memory (or bookkeeping) skills in wizards. Some items can be recharged only by wizards, others by priests, and a few require the services of both. Most absorb the energy of a specific spell but, yet again, a few absorb virtually any type of magic. A few particularly heinous items draw their charges from the life force of a being (such as the *staff of the elements*). Not only do wizards of good inclination view these as morally bad, but such items are not normally considered rechargeable, so the rules for recharging these items do not apply. Furthermore, a wizard wielding a *staff of the elements* is not going to find many friends among the Elemental Planes!



## Recharging Magical Items



### General Guidelines

There are some rules that apply to all rechargeable items. These rules are the proof to spellcasters that the underlying structure of magic (or miracles) is logical. Others consider these rules a sign that spellcasters have too much time on their hands for theorizing. These are very general rules, but no exceptions have yet been found.

- An item being recharged must have at least one charge remaining. Items that do not have at least one charge cannot be recharged. The magic that binds and stores the charges is lost when the last charge is used.
- An item can be recharged only by a spellcaster able to cast the spell and of the same class as the person who made the item. A priest could not use a priestly *detect magic* spell to recharge a wizard's *wand of magic detection*—unless, of course, the priest (or one of that ilk) made the wand in the first place.
- An item can only be recharged with spells of equal or greater power than the greatest ability of the device. This rule has two effects. First, it encourages low-level spellcasters to study and learn. Although 1st level mages can cast *burning hands*, recharging *wands of fire* is beyond their scope. True, such wands can be used to create *burning hands* spell effects, but the same wands can also be used for *fireball* and *wall of fire* spells. The greatest of these spells requires a 7th level caster. Second, it often forces mages to make a temporary sacrifice by using a higher level spell for a lesser stored effect.

In addition to these absolute rules, the recharging process often has special requirements that must be met for the attempt to succeed. While there is no limit to what might be required, some are more common than others.

- The spellcaster must be of a specific level, greater than the normal minimum needed to

cast the spell. This ensures that the spells used to charge the item are of appropriate power, particularly when the range, damage, and/or intensity vary by level. It also reflects the difficulty of getting the charge to hold in the device.

- The charge may require additional spells before it is complete. For wizards, the most common of these additions is the *enchant an item* spell, especially in the case of powerful or unusually charged items. This spell must be used whenever the stored charge does not match the spell used to charge it. A *wand of illumination* can create a *sunburst* effect not exactly reproduced by any spell. Therefore, *enchant an item* must be used to transform the other spell (*continual light* in this case) into a usable charge.

For priests, there is no single spell that provides this function. Instead, the priest must carefully choose spells that combine to create a logical alternative. There is no priest spell that matches the *staff of slinging's* catapult power. Instead, it is achieved by combining *animate rock* and *shillelagh* when recharging an item.

These two conditions are only the most common requirements encountered. Others can certainly exist if the DM so chooses, ranging anywhere from special material components to tongue-twisting recitations. The demands of magic are not always logical.

### Recharging Wizard Items

Wizards, with their penchant for wands and rods, are more often called upon to recharge items than any other spellcaster. Indeed, a good many wizards spend an indecent proportion of their free time in magical item maintenance.

Before starting, the cautious wizard determines whether recharging is needed or not. Filling an item with more charges than it was meant to contain (over-charging) has disastrous



## Recharging Magical Items

consequences. More than one sorcerer's tower or mage's laboratory has been devastated by the explosion that results from applying too much magical energy. Extremely cautious wizards (some might say timid) won't even consider beginning until they have a full slate of protection spells on hand, just in case of an accident.

The first step in actually recharging an item is to prepare it to receive the spell. This requires the use of an *enchant an item* spell. This provides a channel to shape and hold the charge. No item can be charged if it has not been so prepared. Note that since the item is already enchanted, the casting only requires 12d4 hours to complete. All other requirements and restrictions of the spell still apply, except that the spell automatically succeeds.

Once the item is prepared, the wizard casts the necessary spells to create the charge. This may be as simple as a single common spell (*magic missile* to recharge a *wand of magic missiles*) or a combination of spells. For convenience, Appendix A lists the spells required for the more common chargeable items. If this combination requires an *enchant an item* spell, a second one must be cast; the first prepared the item and the second shapes the charge. Casting a second *enchant an item* is best done from a scroll, to negate the lengthy casting time (otherwise, it is 12d4 hours). Unlike other combined spells (in which each charge requires a separate casting of the spell or spells listed), the second *enchant an item* spell shapes all charging spells cast throughout its duration. Again, the spell is automatically successful.

When the charging spells are cast, no spell effect occurs. Charging a *wand of fire* does not result in a fiery blast. Instead, the magic is absorbed by the item. While the spell's casting time is unchanged, it takes 1d4 hours for the item to absorb all of the energy. Scintillating motes of light and color swirl around the item during this time.

At the end of the absorption process, the DM must secretly check to see if the process suc-



ceeded. A saving throw vs. magical fire must be rolled for the item (regardless of the spell cast). Every item being recharged gains a bonus to its saving throw since it is already a magical item. Other adjustments for the *enchant an item* spell do not apply. If the saving throw succeeds, the charge takes; otherwise the magic simply slips away. On an adjusted roll of 21 or greater the item actually gains 1d3 charges, as it absorbs residual energies in the area! Success or failure leaves no outward sign, and the DM should not reveal the results of this check.

Once the aura has faded away, it is safe for the wizard to apply a new charge. After 24 hours, the *enchant an item* used to prepare the object fades and no more charges can be applied until the device is prepared once more. An extremely fortunate character might be able to apply 24 spells in a single casting—at the very least six can be applied, and the average will be 11-13.

## Recharging Magical Items



Unfortunately, no wizard, regardless of level, can memorize more than five spells of a given level. Since a wizard must gain a full night's sleep before rememorization can take place, most of the charging opportunity within a 24-hour period is wasted. Many wizards offset this inefficient situation by either employing multiple scrolls with the appropriate charging spells (which is somewhat wasteful, too) or having a wizardly companion sit in on the charging process. Two wizards can memorize twice the number of the appropriate spell(s), enabling them to more fully utilize the 24-hour charging period. This doubling up reduces the number of times *enchant an item* needs to be cast, saving countless hours.

### Over-charging

While charging an item may be tedious or even frustrating, it is not particularly dangerous. The greatest risk comes in accidentally over-charging the device. When this happens (and it happens only infrequently), the result is a sudden release of all of the stored magical energy therein—in the form of a tremendous explosion. The amount of damage done depends upon the type of item. Wands inflict 50 points of damage (1/2 hp per charge), rods cause 100 points of damage (2 hp per charge), staves cause 150 points of damage (6 points per charge), except for the *staff of power*, which causes damage as listed, while any other devices cause 8 points of damage per charge released. The blast affects all within a 30-foot radius, and other items within this area must have a saving throw vs. disintegration rolled for them. For characters, a saving throw vs. magic reduces the damage by half, although this will do little good in many instances. In all cases the item being charged is completely destroyed.

Clearly, over-charging is a fate to be avoided. Thus, most wizards make use of the *identify* spell to determine the relative strength of their charged items. It is a good practice to wait until

the item detects as weak before beginning the lengthy business of recharging.

### Example of Recharging

In her last outing with the rest of her companions, Ramona the Eloquent fired off 10 charges from her *wand of paralyzation* to pull the group's fat out of the fire—a fire giant's hearth, to be exact. Having managed to survive, the wizard wants to be sure her wand won't go dry on their next outing, so she sets about the business of recharging it. Consulting her references, she finds, as she suspected, that *hold monster* is the necessary charging spell. No other spell is required in combination.

Ramona has been paying careful attention to her wand use, so she knows that in addition to the last 10 charges, she has used her wand at least 12 other times. There are at least 22 charges to be replaced before there is any danger of over-charging. Nonetheless, the wizard removes all her other magical items from the work area, in part because they can interfere with the *enchant an item* spell, but also because it is prudent.

The day before she begins, Ramona eats well, sets up a cot in her workroom, gets lots of sleep, and then memorizes spells. At 12th level she can memorize four *hold monster* spells and the necessary *enchant an item* spell. She also has some *hold monster* scrolls but decides against using these.

The next day Ramona begins casting her *enchant an item* spell. The casting time result is 32 hours, which will take Ramona more than 3 full days to work through (a maximum of 8 hours casting each day for *enchant an item*). After the final 8 hours of casting *enchant an item*, Ramona immediately casts her first *hold monster* spell. Exhausted, she tells her apprentice to wake her as soon as the aura fades.

Two hours later, the apprentice rouses the wizard. Ramona casts her next *hold monster* spell and then sleeps. This process repeats until all



## Recharging Magical Items



four spells are cast. The charging takes a total of 13 hours.

For each spell that is cast, the DM secretly rolls an item saving throw, including a +3 bonus because the wand is a magical item. Thin wood (the wand's material in this case) has a saving throw of 11 vs. magical fire. The four adjusted saves are 11, 4, 19, and 21. Since the last roll is greater than 20, the DM rolls 1d3 and comes up with a 3. The wand actually gains 5 charges, one more than Ramona suspects.

Since Ramona must now gain a full night's restful sleep before she may again memorize any spells, and she has chosen not to use her scrolls, the 24-hour duration of the *enchant an item* spell will fade. Thus, to further recharge the wand, Ramona must repeat the entire process again, spending several days casting *enchant an item*.

## Recharging Priest Items

Although the need arises less frequently, priests also can recharge magical items. As they lack the same spells as the wizard—particularly *enchant an item*—priests use entirely different methods for the recharging process. The general principles of preparing the item and shaping the spells that make the charge remain the same, however.

In recharging a magical item, priests have one additional and obvious condition that must be met before any progress can be made. The power of the item must fall within the range of spheres granted by the priest's deity. For example, a druid, no matter what level, is unable to restore charges to a clerical *rod of passage*. This item requires the use of *astral spell*, a spell not granted to druids. The druid can use the item, but must find another priest willing to recharge it—not always a sure thing, given the elitist tendencies of some religions.

## Recharging Magical Items



If the priest can recharge the item, it must first be prepared for casting. Unlike the wizard, this preparation does not involve the use of spells. Instead the priest must fast and pray to gain the deity's blessing in the task about to be attempted. For each day spent in prayer, there is a 10% chance the deity will respond favorably. During the vigil the priest cannot adventure, pray for spells, or take actions beyond simple rest and water. Both the priest and the magical item must be together at a site sacred to the deity—a temple, shrine, grove, place of power, or whatever. Of course, only priests who are true to their calling can hope for a response. A priest intuitively knows when the prayers are answered.

Once the item has been sanctified, it remains so for 2d12 hours. After this, the priest must entreat the deity's favor once more. To actually charge the item, the priest must cast a *bless* spell upon the item and immediately follow this with



the spell(s) necessary to create the charge. The spells needed for known magical items are listed in Appendix A. A new *bless* is required for every charge attempted.

From this point onward, the process is the same as that for wizard items. The charge takes 1d4 hours to be absorbed, and during that time it is enclosed in a sparkling aura. At the same time, the DM secretly rolls an item saving throw (vs. magical fire) to see if the charge holds, with a modified score of 21 or greater resulting in 1d3 charges.

As with wizard items, there is always the danger of over-charging, and the resulting explosion follows the rules already given. Since the explosion is essentially an overwhelming wave of the deity's power, the priest charging the item (and other priests of the same faith) only suffer 1/2 damage, reduced to 1/4 if a successful saving throw vs. spell is rolled. All nonpriests that are in the area of effect suffer full or 1/2 damage as per the normal saving throw rules.

### Example of Priest Recharging

Shayla, an 11th level priestess of a goddess of medicine, was loaned a *staff of curing* by her Grand Matron with the understanding that it would be returned intact. Being virtuous, Shayla decides that this means she must restore all three charges used during her recent adventures. To do this, Shayla makes arrangements with her temple's High Priestess for use of the chapel.

At dawn, Shayla begins her fasting and prayer. After twenty hours of prayer and a four-hour rest, the DM makes the first check. There is only a 10% chance that her prayers will be heard, so the die roll of 37 means that nothing happens. Shayla continues with her prayers—twenty hours of devotions followed by four hours of rest. With each passing day, the chance of success increases by 10%. Finally, after seven days of prayers (70%), Shayla wakes with knowledge that now is the time.



## Recharging Magical Items

The DM checks and finds that the item will remain sanctified for 14 hours, but does not tell this to the player. Shayla immediately casts a *bless* spell followed by a *heal* spell, the spell needed to create a charge in the staff. (*Heal* is necessary since the staff can be used to restore sanity.) As Shayla is 11th level, she can only cast a single 6th level *heal* spell. Instead of giving up, however, she decides to sleep for 8 hours and then pray for the spell so that she can cast it again. She stretches out on her pallet beside the now-glittering staff.

Eight hours later, the priestess wakes and begins her supplications for a *heal* spell. The prayers take 1 hour, so 9 have passed since she started. Taking a chance, Shayla casts another set of *bless* and *heal* spells. Should the item become unsanctified before the charge is absorbed, the spells will be lost. Fortunately, there are still 5 hours remaining, so the second charge is also absorbed. Shortly afterwards, the item is no longer prepared.

The work done, the DM secretly makes saving throws, one for each charge. The staff is a fairly powerful magical item, so the DM allows a +4 to the saving throw. The modified results are 19 and 6. The first charge takes, but the second is a failure, perhaps due to some slight oversight on Shayla's part.

## Recharging Nonstandard Items

Appendix A provides a list of the more common chargeable magical items found in the *DUNGEON MASTER® Guide* and the *Tome of Magic*. The appendix does not list every chargeable magical item that could exist, for DMs and players both have the ability to devise new items for the game.

New magical items are recharged according to the rules already given. In most cases there is little question concerning the spell(s) needed to charge the item or the maximum number of charges. The spell should be the one that best matches the effect of the magical device and is of equal or greater power. If no single spell exists, the DM can specify a combination of spells where each embodies a property of the device's effect. Normally these are the same as the spells needed to provide charges when the device was first created.

As for the maximum number of charges, this is normally fixed when the item is created. However, if the number is unknown, decide what the device most closely resembles—wand, staff, or rod—and apply the charge limit for that item.

## Appendix A



### Common Rechargeable Magical Items

The following is a list of some of the more common magical items that can be recharged. Magical items and spells that are in boldface are found in the *Tome of Magic*.

Item	Spells Needed to Recharge
<b><i>Disintegration chamber</i></b>	<i>Disintegrate</i>
<i>Ring of the ram</i>	<i>Bigby's clenched fist</i>
<i>Rod of beguiling</i>	<i>Domination</i>
<i>Rod of security</i>	<i>Gate and restoration</i>
<i>Rod of alertness</i>	<i>Animate object</i>
<i>Rod of passage</i>	<i>Astral spell</i>
<i>Staff of power</i>	<i>Globe of invulnerability</i>
<i>Staff of slinging</i>	<i>Spike stones</i>
<i>Staff of striking</i>	<i>Magic missile or shillelagh</i>
<i>Staff of curing</i>	<i>Heal</i>
<i>Staff of command</i>	<i>Changestaff and charm monster</i>
<b><i>Teleportation chamber</i></b>	<i>Teleport</i>
<b><i>Wand of elemental transmogrification</i></b>	<i>Polymorph any object</i>
<i>Wand offire</i>	<i>Wall offire</i>
<i>Wand of polymorphing</i>	<i>Polymorph self or polymorph other</i>
<i>Wand of conjuration</i>	<i>Prismatic spray</i>
<b><i>Wand of misplaced objects</i></b>	<i>There/not there</i>
<i>Wand of enemy detection</i>	<i>True sight</i>
<i>Wand of magic missiles</i>	<i>Magic missile</i>
<i>Wand of paralyzation</i>	<i>Hold monster</i>
<i>Wand of corridors</i>	<i>Dig</i>
<i>Wand offrost</i>	<i>Cone of cold</i>
<i>Wand offear</i>	<i>Cause fear</i>
<i>Wand of size alteration</i>	<i>Enlarge</i>
<i>Wand of secret door &amp; trap location</i>	<i>Find traps</i>
<i>Wand of lightning</i>	<i>Lightning bolt</i>
<i>Wand of illumination</i>	<i>Light and fireball</i>
<i>Wand of illusion</i>	<i>Improved phantasmal force</i>
<i>Wand of metal and mineral detection</i>	<i>Locate object</i>



## Appendix B

### Random Power Tables

Although many artifacts have their powers fully described, there are just as many others that do not, and the tables for these are presented here. To determine the unlisted powers of an artifact, the DM need only find the appropriate table in this section and then either select a power that seems appropriate or roll the dice to come up with one.

The multitude of tables provides broad categories to define the various artifact powers, and DMs are urged to choose powers from the lists rather than rely on dice rolls. Blind chance can easily lead to curious and illogical results, destroying the continuity of an artifact's nature and history. There are only a few items where completely random selection is truly appropriate. This method works well for the *Horn of Change* and possibly a device like the *Machine of Lum the Mad*, where randomness is a basic theme of the item, but it is applicable to few others.

In addition to selecting powers, the DM must also decide how the power is applied. A suggested use is given for most powers, but this can hardly account for all of the different possible shapes and uses. A character can strike an enemy with the *Sword of Kas*, but it would be quite a trick with *Heward's Mystical Organ*. As a guideline, hand-held items (swords, scepters, etc.) should touch the target to activate a power, while those items that are worn are activated by thought or a spoken command. The large, immobile items (like the *Machine of Lum the Mad*) either have immediate effects on characters or charge them with powers that can be released later. The *Machine* could, for example, immediately increase prime requisite ability scores or lock in a character's mind the knowledge needed to cast a *fireball* (once, or even once per day!).

Most of the random artifact powers duplicate existing spells and have the same restrictions. Clearly, as magical items, material components are never required. Spells that vary by level should operate as if cast by a 20th level wizard or priest (within the limitations of the spell) unless otherwise noted. Powers marked in *italic boldface* are taken from spells found in the *Tome of Magic*.

Some of the random artifact powers are unique. These are described where they appear, but because of the necessity to be brief, not every rule can be covered. DMs are once more encouraged to resolve these as they think best. Individual judgements add to the campaign's unique flavor. As an aid to judging and designing new artifacts, each table has a brief description of its category.

Two tables given here—Table 29: Nature and Table 30: Necromancy—are never used in this book. This is not an oversight. These tables are provided to round out the set for those DMs who want to design their own artifacts.

This set of tables cannot include every possible power an artifact might have. In addition to the tables here, there could be others for every imaginable topic. Available space demands it stop somewhere, though. DMs wanting more variety should add whatever powers they want, creating new tables if they see the need. DMs with this ambition are not limited to the AD&D® game rules. Other genres, from horror to science fiction, can also provide inspiration. For example, many of the mutations found in the GAMMA WORLD® game could become strange and wonderful powers of a bizarre other-worldly device.

In short, have fun, experiment, and expand.

## Appendix B



**Table 10: Abjurations**

These powers primarily negate things, properties, and powers. Unlike offensive spells, the powers here are not intended to destroy those things properly in their place, but instead to remove enchantments, bindings, and the like that perhaps do not belong. The artifact can:

Die Roll	Power
1	Cast <i>abjure</i> (3/day)
2	Cast <i>avoidance</i> between a creature and the user (1/day)
3	Cast <i>banishment</i> by touch (1/week)
4	Instantly dismiss an elemental (1/week)
5	Cast <i>dismissal</i> upon any planar creature by touch (1/week)
6	Cast <i>dispel evil/dispel good</i> (1/day)
7	Cast <i>dispel magic</i> by touch (1/day)
8	Cast <i>holy word/unholy word</i> (1/week)
9	Cast <i>Hornung's random dispatcher</i> by touch (1/week)
10	Cast <i>imprisonment/freedom</i> by touch. Imprisoned creatures can be freed by naming them (1/month).
11	Cast <i>knock</i> (3/day)
12	Cast <i>lower resistance</i> (7/day)
13	Have <i>minor spell turning</i> constantly in effect while the artifact is in hand. 1d4 is rolled to determine maximum level of spell turned whenever the user is affected by a spell.
14	Cast <i>purify food &amp; drink</i> upon all items within a 10' radius of the artifact (7/day)
15	Cast <i>remove curse</i> by touch (3/day)
16	Have <i>repel insects</i> in a 10' radius constantly in effect while the artifact is in hand
17	Cast <i>repulsion</i> upon one named creature (1/week)
18	Cast <i>spell turning</i> for two turns duration (1/day)
19	Dispel illusions within a 60' radius (3/day)
20	Have <i>turn wood</i> constantly in effect while the artifact is in hand



## Appendix B

**Table 11: Cataclysms**

Cataclysms can never be intentionally called upon by the artifact's owner. They occur at unplanned times. While a character might get lucky and trigger an *incendiary cloud* just as orcs storm the stronghold, the cataclysm takes no sides. Human defenders and orc attackers are equally vulnerable to the artifact's vengeance; even the artifact's owner is fair game. All of the cataclysms described here affect an area one mile in diameter. Everything within that range is subject to the awful effects of the cataclysm. The artifact will:

Die Roll	Power
1	Cast <i>Acid storm</i> to rain down upon the area of effect for two full turns.
2	Create a permanent aura of desolation that settles over the area of effect. Individuals of good alignment are haunted by terrifying dreams and suffer -2 penalties to THAC0 and saving throw rolls while evil creatures gain +2 penalties to the same. Plants twist and wither, crops fail, and herds grow sickly.
3	Blanket the area of effect with a blizzard, dropping temperatures to 0° F and inflicting 1d6 points of damage per hour to those unsheltered. Overland movement is impossible. The storm lasts 1d6 + 12 hours and snows remain 1d3 days (summer), 2d6 days (spring/fall), or 2d20 days (winter).
4	Ravage the area of effect with <i>call lightning</i> for 72 hours (432 bolts), randomly striking any targets.
5	Create a <i>cloudkill</i> spell upon the area of effect for 1d6 hours.
6	Form a ring of <i>creeping doom</i> around the area of effect that constricts in a solid blanket inward, not diminishing until the center is reached (4 hours to reach center).
7	Settle a <i>deathfog</i> over the area of effect that remains in place for 2d20 rounds.
8	Strike the area of effect with a permanent drought. All water present or brought into the area of effect evaporates instantly.
9	Strike the area of effect with an <i>earthquake</i> spell.
10	Rain <i>afire storm</i> down upon the area of effect for 2d6 rounds.
11	Flood the entire area of effect, destroying buildings and fields. All living creatures unable to fly risk drowning in the rushing waters. The waters recede to safe levels in 1d6 hours but remain covering land for 2d20 days.
12	Sweep an <i>incendiary cloud</i> through the entire area of effect.
13	Settle an <i>insect plague</i> upon the area of effect for 1d6 hours that, in addition to other spell effects, destroys all vegetable matter.
14	Instantly create a permanent magic-dead area of effect. Nonartifact magical items do not function within the zone, spellcasting is impossible, and all existing spells are instantly negated, including permanent enchantments on creatures. Summoned beings are instantly driven back to their own planes.
15	Create a <i>meteor swarm</i> to rain down upon the area of effect for 1d12 hours (8 spheres/round, or 480/hour), randomly striking targets within the area of effect.
16	Create a permanent <i>spiral of degeneration</i> that settles upon the area of effect. Only artifacts remain unaffected.
17	Create a permanent <i>wildzone</i> in the area of effect.
18	Transfer the entire area of effect to a randomly chosen lower plane. The artifact is not transported.
19	Strike the entire area of effect with a <i>storm of vengeance</i> .
20	Create permanent <i>wolf spirits</i> to guard the area of effect that are hostile to all nonanimal lifeforms.

**Table 12: Combat**

The powers of this table are associated with weapons, and as such they generally give advantages to their owner in melee combat. These powers are different from those found on **Table 31: Personal Enhancement**, which alter the possessor's own abilities and scores. The powers here are effective only when the artifact itself is used as a weapon. The artifact can:

**Die Roll Power**

1	Cause paralyzation by touch (3/day)
2	Provide initiative each combat round
3	Have <i>blur</i> constantly in effect while the artifact is in hand
4	Cast choose future (1/day)
5	Provide double attacks per round
6	Cast <i>energy drain</i> by touch (1/week)
7	Cast <i>fire shield</i> (1/day)
8	Cause an opponent to <i>fumble</i> (7/day)
9	Cause an opponent to suffer <i>greater malison</i> (7/day)
10	Imbue the user with skills with the weapon, regardless of class
11	Cast <i>harm</i> upon an opponent struck by the weapon (1/week)
12	Cast <i>improved invisibility</i> (1/day)
13	Cast <i>mirror image</i> (7/day)
14	Imbue the user with combat skills with two weapons at no penalty
15	Be aware of its surroundings. The user is never struck from behind and never suffers penalties for fighting in darkness.
16	Cast <i>slay living</i> upon an opponent struck by the weapon (1/week)
17	Imbue the user with all benefits of weapon specialization
18	Cast <i>Tenser's transformation</i> upon the user (1/day)
19	Function as a <i>vampiric regeneration ring</i>
20	Cast <i>warband quest</i> (1/month)

**Table 13: Conjuration**

The powers on this table relate to the ability to summon creatures or objects from other places or to create things out of thin air. The artifact can:

**Die Roll Power**

1	Cast <i>aerial servant</i> (1/week)
2	Cast <i>animal horde</i> (1/month)
3	Cast <i>animal summoning I-III</i> with the user choosing the type of creature summoned (1/day)
4	Cast <i>animate object</i> (1/day)
5	Cast <i>call lightning</i> (1/week)
6	Cast a <i>conjure elemental</i> spell of the user's choice (1/week)
7	Cast <i>Leomund's secure shelter</i> (1/day)
8	Cast <i>fabricate</i> (1/day)
9	Call upon <i>Leomund's secret chest</i> at any time, using the chest to store the artifact when not needed
10	Cast <i>maze</i> (1/week)
11	Cast <i>monster summoning I-VII</i> with the user choosing the type of monster summoned (1/week)
12	Cast <i>prismatic sphere</i> (1/week)
13	Summon 1d4 berserkers as a <i>horn of Valhalla</i> (1/week)
14	Summon a genie (1/week)
15	Summon an invisible stalker (1/week)
16	Cast <i>summon shadow</i> (1/week)
17	Inscribe a symbol of the user's choice (1/week)
18	Cast <i>trap the soul</i> upon a creature by touch (1/month)
19	Cast <i>unseen servant</i> to constantly be at hand and serve the user
20	Cast <i>weather summoning</i> (1/week)



## Appendix B

**Table 14: Curses**

These powers, unlike those on **Table 11: Cataclysms**, affect only the owner of the artifact. Once a curse is triggered, the presence of the artifact is not important, since the effect centers on the character and not the item. Most curses end when the character voluntarily surrenders the artifact, whether it is given up, lost, or stolen. The artifact will:

Die Roll	Power
1	Instantly pollute all holy water within 30' of the user
2	Reduce the user's Charisma by 1d4 points
3	Inflict a -1 penalty on the user's saving throws vs. magic
4	Inflict a -2 penalty on the user's saving throws vs. poison
5	Cause the user's touch to rot away wooden items the size of a bow or less in 1d4 days
6	Cause the user's touch to kill plants (inflicts 1d6 points of damage to plant-based creatures)
7	Cause NPC reactions to the user to be never better than neutral
8	Inflict insatiable hunger upon the user, who must eat a full meal once every waking hour
9	Instantly change the gender of anyone handling the artifact for the first time
10	Inflict deafness upon the user, who can only hear voices at a shout. Spellcasters must shout their spells to be successful.
11	Inflict an incurable disease upon the user. At the start of each month a saving throw vs. death must be made to avoid losing 1 point of Constitution. When the user's Constitution reaches 0, death occurs.
12	Cause the user's touch to have a 50% chance of draining the magic from any nonartifact item
13	Inflict 5d10 points of damage upon anyone handling the artifact for the first time
14	Cause a 50% chance of the user being struck by a <i>geas</i> each time a power of the artifact is used. The <i>geas</i> must be completed before the artifact can be used again.
15	Age the user 1d10 years each time the artifact is used. Although the user suffers all the effects of aging, death by old age is not possible as long as the artifact is possessed.
16	Afflict the user with lycanthropy
17	Cause the user's touch to be poisonous (successful saving throw vs. poison or 2d12 points of damage are inflicted)
18	Inflict photosensitivity upon the user, who suffers a -1 penalty to all die rolls while out in daylight
19	Cause the user's personal possessions to gradually disappear as if lost. Little things disappear first, then larger possessions, until the user is stripped of all worldly goods.
20	Cause the user to become forgetful, starting with small details and progressing until full amnesia occurs

## Appendix B



**Table 15: Detection**

These powers are oriented toward finding and discovering things hidden, but not necessarily unknown. Thus, the table includes the power to detect poison, but not that of foreseeing the future. Learning what is not normally revealed, such as alignment, is covered on **Table 16: Divination**. Unless otherwise noted, these powers are in effect whenever the artifact is held or worn. The artifact can

Die Roll	Power
1	Provide a +1 bonus to the user's surprise rolls while the artifact is in hand
2	Imbue the user with all benefits of the appraisal proficiency
3	Have <i>comprehend languages</i> constantly in effect while the artifact is in hand
4	Have <i>detect charm</i> constantly in effect while the artifact is in hand
5	Cast <i>detect evil/detect good</i> (3/day)
6	Detect illusions (3/day)
7	Cast <i>detect invisibility</i> (3/day)
8	Cast <i>detect magic</i> (3/day)
9	Cast <i>detect poison</i> (3/day)
10	Have <i>detect snares &amp; pits</i> constantly in effect while the artifact is in hand
11	Detect stonework traps
12	Cast <i>detect undead</i> (3/day)
13	Cast <i>emotion read</i> (3/day)
14	Cast <i>extradimensional detection</i> (3/day)
15	Cast, find traps (1/day)
16	Have <i>infravision</i> constantly in effect while the artifact is in hand
17	Cast <i>locate object</i> (3/day)
18	Cast <i>true seeing</i> (1/day)
19	Cast <i>wizard eye</i> (3/day)
20	Cast <i>wizard sight</i> (3/day)

**Table 16: Divination**

Divinations are the counterpart of detections, revealing things unknown or uncertain. Unlike most detections, these powers tend to reveal intangibles—things that cannot and could never have been seen without the aid of the power. In most cases the artifact must be touched to the desired target of the power. The artifact can

Die Roll	Power
1	Cast <i>analyze balance</i> by touch (7/day)
2	Cast <i>augury</i> (3/day)
3	Permit the user to <i>commune</i> with a deity associated with the artifact. Any question about the artifact or its powers will not be answered (1/week)
4	Cast <i>consequence</i> (1/day)
5	Permit the user to use <i>contact other plane</i> through the artifact, which selectively screens out all information relating to itself or its powers (1/week)
6	Cast <i>detect lie</i> upon any creature within 10' (3/day)
7	Cast <i>detect scrying</i> (1/day)
8	Cast, <i>divination</i> (1/day)
9	Cast <i>divine inspiration</i> (1/day)
10	Cast ESP by touch (3/day)
11	Cast, <i>find the path</i> (1/day)
12	Cast <i>foresight</i> (1/week)
13	Cast <i>identify</i> by touch (1/day).
14	Cast <i>know alignment</i> by touch (3/day)
15	Cast <i>moment reading</i> (3/day)
16	Cast <i>past life</i> (3/day)
17	Cast <i>patternweave</i> by touch (1/day)
18	Cast <i>personal reading</i> upon a creature by touch with no knowledge of birth or other information required (3/day)
19	Cast <i>read magic</i> by touching the artifact to written material (3/day)
20	Cast <i>stone tell</i> by touch (3/day)



## Appendix B

**Table 17: Elemental Air**

These powers grant knowledge of or control over the elemental forces of Air. Most function identically to the spell of the same name. Some are activated by the touch of the artifact while others transfer their power to the wielder. The artifact can:

Die Roll	Power
1	Cast <i>aerial servant</i> (1/week)
2	Cast <i>cloud of purification</i> (2/day)
3	Cast <i>cloudkill</i> (1/day)
4	Cast <i>conjure air elemental</i> (1/week)
5	Cast <i>control winds</i> (3/day)
6	Create a windstorm equal to a djinni's whirlwind. The storm lasts for 1 full turn (1/day).
7	Have <i>featherfall</i> constantly in effect while the artifact is in hand
8	Cast % (3/day)
9	Change the user (and all possessions carried) into a gaseous form, vulnerable only to area-effect spells. The user can remain gaseous for 2d6 rounds and can move at full normal movement rate (1/day).
10	Cast <i>gust of wind</i> (5/day)
11	Cast <i>solid fog</i> (1/day)
12	Cast <i>stinking cloud</i> (3/day)
13	Cast <i>wall offog</i> (3/day)
14	Cast <i>weather summoning</i> (1/day)
15	Cast <i>wind walk</i> (1/day)
16	Cast <i>wind wall</i> (1/day)
17	Have <i>zone of sweet air</i> (10' radius) constantly surrounding the user while the artifact is in hand
18	Open a portal to the Elemental Plane of Air. The passage can be traversed in both directions and the portal remains open for 1 hour. Any creature can use the portal.
19	Imbue the user with immunity to the hostile environment found on the Elemental Plane of Air and the ability to fly through it normally while the artifact is in hand.
20	Send messages in a fashion similar to a <i>whispering wind</i> . The user need only know the name of the recipient before whispering a message to the sky. The user's voice will reach its target within 24 hours, if that person is on the same plane (at will).

## Appendix B



**Table 18: Elemental Fire**

These powers grant knowledge of or control over the elemental forces of Fire. Most function identically to the spell of the same name. Some are activated by the touch of the artifact while others transfer their power to the wielder. The artifact can:

Die Roll	Power
1	Cast <i>chariot of Sustarre</i> (1/week)
2	Cast <i>conjure fire elemental</i> (1/week)
3	Cast <i>delayed blastfireball</i> (1/day)
4	Imbue the user with the ability to breathe a cone of fire 30' – 10', inflicting 1d6 points of damage per level (1/day)
5	Cast <i>fire burst</i> (3/day)
6	Imbue the user with the ability to assume the form of a small fire elemental, changing body and possessions into flame. All within 5' suffer 2d6 points of damage each round (successful saving throw vs. spell halves) and the user's physical blows inflict 2d8 points of damage per hit. The user is immune to all types of fire. The form lasts 2d6 rounds.
7	Cast <i>fire shield</i> (1/day)
8	Cast <i>fireball</i> (3/day)
9	Cast <i>fireflow</i> (3/day)
10	Cast <i>flame strike</i> (1/day)
11	Cast <i>flame walk</i> (3/day)
12	Cast <i>Forest's fiery constrictor</i> (1/day)
13	Imbue the user with immunity to the hostile environment found on the Elemental Plane of Fire while the artifact is in hand
14	Cast <i>light</i> (3/day)
15	Cast <i>Malec-Keth's flame fist</i> (3/day)
16	Have <i>protection from fire</i> constantly in effect while the artifact is in hand
17	Imbue the user with the ability to sculpt normal fire by hand (no damage suffered). The fire can be fashioned into any shape the user is capable of making, but does not gain any special powers because of this. Sculpted fire holds its form for 1d6 turns before reverting to normal.
18	Cast <i>sunray</i> (1/day)
19	Cast <i>wall offire</i> (1/day)
20	Open a portal to the Elemental Plane of Fire. The passage can be traversed both ways and the portal remains open for 1 hour. Any creature can use the portal.



## Appendix B

**Table 19: Elemental Water**

These powers grant knowledge of or control over the elemental forces of Water. Most function identically to the spell of the same name. Some are activated by the touch of the artifact while others transfer their power to the wielder. The artifact can:

Die Roll	Power
1	Cast <i>airy water</i> (3/day)
2	cast <i>cone of cold</i> (1/day)
3	Cast <i>conjure water elemental</i> (1/week)
4	Transform small quantities of liquids into holy water or unholy water (depending upon the item's nature) by touch. Up to 1 pint can be so transformed (3/day).
5	Cast <i>create water</i> (1/day)
6	Cast <i>ice storm</i> (1/day)
7	Shoot a watery blue beam at a single target. If struck, the target must roll a successful saving throw vs. death. If the saving throw is failed, the target is slain as it melts into a puddle of ooze. If the save is successful, the target still suffers 2d8 points of damage. This power is not effective on water-based creatures or those that lack solid structure (puddings, oozes, etc.) (1/day).
8	Empower any basin of water to function like a <i>magicfont</i> spell by touch (1/day)
9	Cast <i>metamorphose liquids</i> by touch (at will)
10	Cast <i>Otiluke's freezing sphere</i> (1/day)
11	Cast <i>part water</i> (3/day)
12	Imbue the user with immunity to the hostile environment found on the Elemental Plane of Water and with the ability to breath normally there while the artifact is in hand.
13	Render any small body of water into a <i>reflecting pool</i> (1/day)
14	Imbue the user with all sailing and navigation proficiencies for as long as the artifact is in the user's possession
15	Transform any small body of water into a <i>time pool</i> (1/day)
16	Cast <i>wall of ice</i> (1/day)
17	Imbue the user with <i>water breathing</i> while the artifact is in hand
18	Imbue the user with the abilities of <i>water walk</i> while the artifact is in hand
19	Transform the user's body into liquid. The character can move through water at normal movement speeds and take the form of a water weird. The user retains all normal abilities but cannot venture more than 30' away from a large body of water. The user is immune to water-based attacks and suffers only half damage from electrical attacks. Fire-based attacks cause double damage, while cold-based spells cause no damage but force the user to revert back into true form. The power lasts for 1d6 hours or until cancelled by the user (1/day).
20	Open a portal to the Elemental Plane of Water. The passage can be traversed both ways and the portal remains open for 1 hour. Any creature can use the portal.

## Appendix B



**Table 20: Elemental Earth**

These powers grant knowledge of or control over the elemental forces of Earth. Most function identically to the spell of the same name. Some are activated by the touch of the artifact while others transfer their power to the wielder. The artifact can:

Die Roll	Power
1	Cast <i>animate rock</i> by touch (1/day)
2	Imbue the user with the ability to appraise gems and jewelry as long as the artifact is in the user's possession
3	Cast <i>conjure earth elemental</i> (1/week)
4	Imbue the user with the ability to detect depth underground as a dwarf while the artifact is in hand
5	Imbue the user with the ability to detect gems while the artifact is in hand
6	Imbue the user with the ability to detect stonework traps as a dwarf while the artifact is in hand
7	Cast <i>earthquake</i> (1/month)
8	Cast <i>fist of stone</i> upon the user (3/day)
9	Cast <i>flesh to stone</i> by touch (1/day)
10	Imbue the user with the gem cutting proficiency
11	Cast <i>meld into stone</i> (3/day)
12	Cast <i>move earth</i> (1/week)
13	Cast <i>passwall</i> (1/day)
14	Cast <i>sink</i> (1/week)
15	Cast <i>stone shape</i> (3/day)
16	Cast <i>stone tell</i> (3/day)
17	Cast <i>stoneskin</i> (1/day)
18	Cast <i>transmute rock to mud</i> (1/day)
19	Cast <i>wall of stone</i> (1/day)
20	Open a portal to the Elemental Plane of Earth. The passage can be traversed both ways and the portal remains open for 1 hour. Any creature can use the portal.

**Table 21: Enchantment/Charm**

The powers on this table are charms, holds, suggestions, and other abilities to influence the minds of creatures. Most operate directly through the artifact—the owner must present the device boldly when activating the power. The targets are then possibly entranced by the power radiating from the artifact.

Die Roll	Power
1	Increase the user's Charisma score by 3, with the enhancement only affecting the opposite gender. The user need not present the artifact, but the power vanishes when the artifact is no longer possessed.
2	Imbue the user with the effects of <i>animal friendship</i> while the artifact is in hand
3	Cast <i>charm monster</i> (1/day)
4	Cast <i>charm person</i> (2/day)
5	Cast <i>charm plants</i> (5/day)
6	Cast <i>cloak of bravery/cloak of fear</i> (2/day)
7	Cast <i>command</i> (7/day)
8	Cast <i>confusion</i> (1/day)
9	Cast <i>demand</i> (1/week)
10	Cast <i>domination</i> (1/week)
11	Cast <i>emotion</i> (1/day)
12	Imbue the user's gaze with the effects of cause fear while the device is in hand
13	Cast <i>feeble mind</i> by touch (1/week)
14	Cast <i>forget</i> by touch (3/day)
15	Cast <i>geas</i> by touch. The mission must relate to the goals of the artifact, if any (1/month).
16	Cast <i>hold person</i> (1/day)
17	Cast <i>hypnotism</i> (1/day)
18	Cast Otto's <i>irresistible dance</i> by touch (1/day)
19	Cast <i>quest</i> by touch. The mission must relate to the goals of the artifact, if any (1/month).
20	Cast <i>suggestion</i> (3/day).



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**Table 22: Fate and Fortune**

This table is a collection of powers where the user benefits from good fortune. Some powers are straightforward, many are unusual, and a few are quite potent. These powers tend to be automatic as long as the user possesses the artifact. The artifact can:

Die Roll	Power
1	Grant a +1 bonus to all of the user's saving throw rolls
2	Grant a +1 bonus to the user's THAC0
3	Grant a +1 bonus (assuming a high roll is good) to all instances of dicing for a division of treasure, including magical items (but not other artifacts). This bonus is <i>mandatory</i> and cannot be declined by the user.
4	Permanently imbue the user with all knowledge of the gambling proficiency. If the user is already proficient in gambling, the ability score improves by 1 point.
5	Grant a +1 bonus to the user's encounter reaction rolls
6	Imbue the user with natural luck in combat, granting a +1 bonus to all surprise rolls
7	Grant a -1 bonus on all of the user's initiative rolls
8	Grant the user a change of luck. Once per game day, the player can choose to have any single die roll rerolled—an attack roll, damage roll, resurrection survival roll, etc. The second roll is the actual result.
9	Grant the user incredible luck. Once per game week, the user's player can choose to alter any situation by naming an incredible coincidence, as long as it does not involve magical items or directly cause the death of a creature, and that event will occur. For example, an evil wizardess could be made to trip over her own robes in the middle of spellcasting, but could not fall off a cliff to her death.
10	Grant the user's adventuring group automatic surprise (1/week)
11	Allow the user to always find suitable work, regardless of status or skills
12	Prevent the user from ever being completely destitute. Should all of the user's funds be consumed, some lucky chance happens to provide just enough to get by—a reward, coins in the street, a kind stranger, etc. The amount found is never much, but it sees to basic needs.
13	Always grant fair sailing winds to any ship or wind-powered vessel the user is on
14	Prevent the user from ever being the target of pick-pockets, thieves, house-breakers, or con artists—except for those who are specifically after the artifact. The power does not prevent general hold-ups by bandits and the like, only individual thefts.
15	Cause merchants to never overcharge the user, always offering the best deals
16	Prevent the user from ever getting lost
17	Allow the user to always sell goods at 50% greater than normal prices
18	Prevent the user from ever going hungry. If the user is unable to buy or find food, some fortunate circumstance occurs to provide a meal. A deer may wander too close to camp, or an innkeeper may extend the hand of charity.
19	Cause the user to always appear innocent of crimes. The user is never suspected or accused of a crime unless there is no other possibility. Even then, plausible explanations cause a reaction roll to see if the story is accepted.
20	Cause all spells cast by the user to operate at maximum effect

**Table 23: Healing**

These powers undo the woes and harms of the world and make it a better place. Most are triggered by a touch of the artifact to the person healed or cured. Only a few are constantly in effect. The artifact can:

<b>Die Roll</b>	<b>Power</b>
1	Constantly provide the user with the benefits of <i>accelerated healing</i>
2	Cast <i>aid</i> (5/day)
3	Cast <i>breath of life</i> (1 /week)
4	Render one creature permanently immune to a specific disease or poison by touch (1/week)
5	Cast <i>cure blindness or deafness</i> (3/day)
6	Cast <i>cure critical wounds</i> (2/day)
7	Cast <i>cure disease</i> (3/day)
8	Cure insanity or restore the mind of one affected by <i>feeblemind</i> or similar spells (1/week)
9	Cast <i>cure light wounds</i> (7/day)
10	Cast <i>cure serious wounds</i> (3/day)
11	Purge from a body the effects of any drug, including drunkenness, by touch (1/day)
12	Cast <i>heal</i> (1 /day)
13	Grant the user the power to heal as per the paladin's ability to lay on hands
14	Restore hit points to the user by draining 1d6 points from every other creature within 10'. The drained points are added to the user's but cannot exceed the original hit point total.
15	Cast <i>neutralize poison</i> (3/day)
16	Cast <i>raise dead</i> (1 /week)
17	Cast <i>regenerate</i> (1/week)
18	Place a creature in stasis, halting all further decay and damage. The inert body is immune to gases, fire, cold, or lack of oxygen, but can still be harmed by physical attacks. Damage from these attacks is subtracted immediately, but death does not occur until the stasis is lifted. No further damage affects the body but all damage suffered and poisons still in the system continue their normal course as soon as the stasis is ended. Only willing targets can be placed in stasis and the effect lasts 1 week or until the user of the artifact cancels it. Those in stasis are completely inert, including all mental and psionic powers (1/week).
19	Cause all healing spells applied to the user to be doubly effective
20	Erase scars and other disfigurements caused by battle (at will)



## Appendix B

**Table 24: Immunities**

These powers are similar to those found on Table 33: Protections, preventing the user of the artifact from coming to harm. Those found here, however, are much more sweeping—these provide a complete shield to some effect. Unless otherwise noted, immunities are constantly in effect—the character need only have the artifact at hand to gain the benefit. The artifact can:

Die Roll	Power
1	Imbue the user with immunity to all normal diseases—colds, flu, black death, even food poisoning. This does not include diseases caused by spells or monsters (such as mummy rot).
2	Imbue the user with immunity to all magical diseases. While it offers no protection from something as mundane as a cold or flu, the immunity does work against diseases like mummy rot and the results of <i>cause disease</i> spells.
3	Imbue the user with immunity to all forms of disease, both normal and magical
4	Imbue the user with immunity to magically caused fear
5	Imbue the user with immunity to all forms of gas. The user must still breathe, however, and so could suffocate or drown.
6	Imbue the user with immunity to charm- and hold-based spells and spell-like effects—except those caused by artifacts
7	Imbue the user with immunity to missiles from <i>magic missile</i> spells
8	Imbue the user with immunity to all forms of psionics
9	Imbue the user with immunity to all magical mental attacks. The character is still vulnerable to psionic attacks.
10	Imbue the user with immunity to all forms of paralysis, including all hold-based spells, the results of <i>web</i> and <i>entangle</i> spells, and the like
11	Imbue the user with immunity to cold temperatures as low as -50°. Saving throw rolls vs. magical cold gain a +2 bonus.
12	Imbue the user with a magic resistance of 20% or grant a 20% bonus to any existing magic resistance
13	Imbue the user with immunity to all forms of poison
14	Imbue the user with immunity to normal fire and provide a +2 bonus to saving throw rolls vs. all forms of magical fire
15	Imbue the user with immunity to all forms of electrical attack
16	Imbue the user with immunity to energy draining
17	Imbue the user with immunity to illusions, always revealing these as shadowy forms. This power does not reveal anything where the physical form has actually been changed, such as polymorphed objects or creatures.
18	Serve as a moral guide. Whenever the user intends something evil or unlawful, the artifact delivers a powerful, numbing shock. No damage is taken, but the user is paralyzed for 1d6 rounds. The shocks end when the character gives up the intention or the temptation is gone. Note that this power is only suitable for lawful good varieties of artifacts.
19	Imbue the user with immunity to polymorph and shapechanging spells and spell-like effects
20	Imbue the user with immunity to petrification.

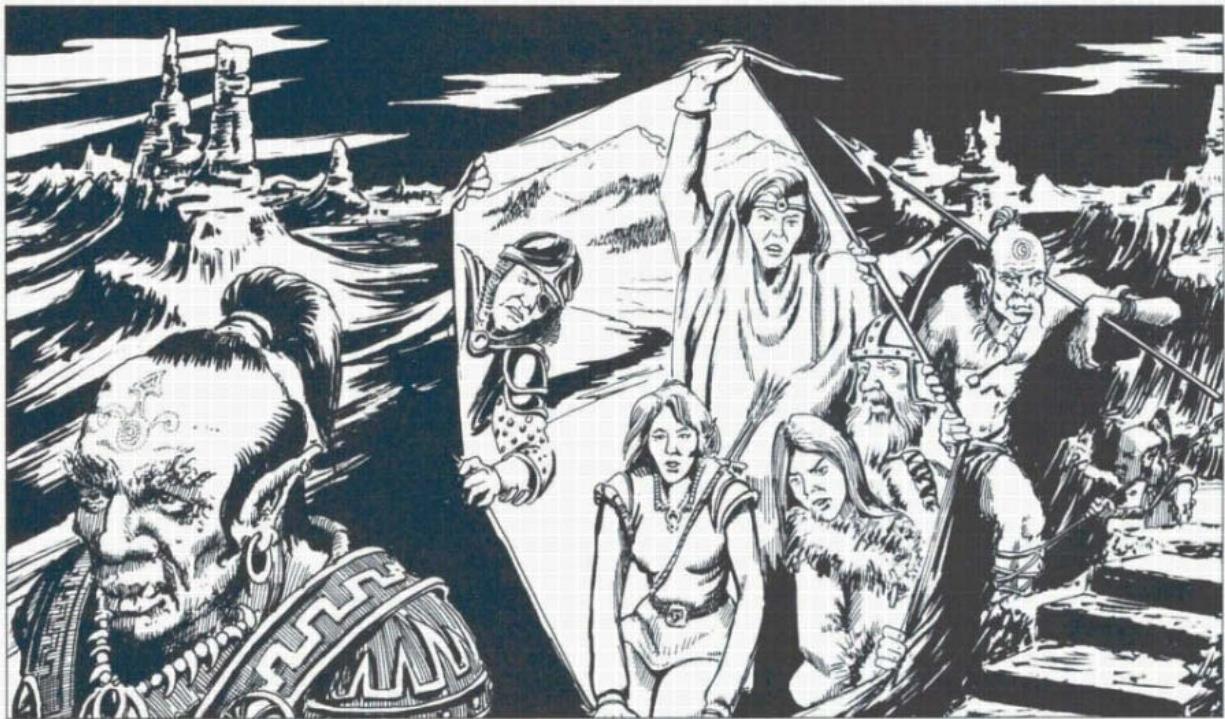
## Appendix B



**Table 25: Major Spell-like Powers**

The powers on this table are a collection of powerful spells, many of which do not fit well into any other category. These powers must be invoked directly from the artifact and work identically to the spells named. The artifact can:

Die Roll	Power		
1-3	Cast <i>age object</i> (1/day)	51-53	Cast <i>Mordenkainen's disjunction</i> (1/day)
4-7	Cast <i>animate dead</i> (1/day)	54-57	Cause ghoul-like paralysis by touch (3/day)
8-10	Cast <i>blade barrier</i> (1/day)	58-60	Cast <i>physical mirror</i> (1/day)
11-13	Cast <i>cause critical wounds</i> (1/day)	61-63	Cast <i>prismatic spray</i> (1/day)
14-17	Cast <i>cause serious wounds</i> (3/day)	63-67	Cast <i>resurrection</i> (1/week)
18-20	Cast <i>control undead</i> (3/day)	68-70	Cast <i>reverse gravity</i> (1/day)
21-23	Cast <i>control weather</i> (1/day)	71-73	Cast <i>shades</i> (1/day)
24-26	Cast <i>destruction</i> (1/week)	74-76	Cast <i>spacewarp</i> (1/day)
27-30	Cast <i>force cage</i> (1/day)	77-80	Cast <i>telekinesis</i> (3/day)
31-33	Cast <i>globe of invulnerability</i> (1/day)	81-83	Cast <i>time stop</i> (1/week)
34-36	Cast <i>harm</i> (1/day)	84-86	Cast <i>veil</i> (1/day)
37-40	Cast <i>hold monster</i> (2/day)	87-90	Cast <i>wall of force</i> (1/day)
41-43	Cast <i>live oak</i> (3/day)	91-95	Cast <i>wall of thorns</i> (1/day)
44-46	Cast <i>magic jar</i> (1/day)	96-100	Cast <i>wither</i> (1/week).
47-50	Cast <i>mindshatter</i> (1/week)		





## Appendix B

**Table 26: Minor Spell-like Powers**

This table contains all of the minor powers that accompany many artifacts. All of these powers function as the spells of the same names and only work when the artifact is pointed at or touched to the target or area of effect. The artifact can:

Die Roll	Power	Die Roll	Power
1	Cast <i>accelerate healing</i> (5/day)	47-48	Cast <i>glyph of warding</i> (3/day)
2-3	Cast <i>audible glamer</i> (7/day)	49-50	Cast <i>grease</i> (7/day)
4-5	Cast <i>bless</i> (7/day)	51-52	Cast <i>hold animal</i> (5/day)
6-7	Cast <i>burning hands</i> (5/day)	53-54	Cast <i>hold plant</i> (5/day)
8	Cast <i>call upon faith</i> (5/day)	55	Cast <i>hypnotic pattern</i> (3/day)
9-10	Cast <i>call woodland beings</i> (5/day)	56-57	Cast <i>invisibility</i> (3/day)
11	Cast <i>calm chaos</i> (5/day)	58	Cast <i>levitate</i> (5/day)
12-13	Cast <i>chill touch</i> (5/day)	59-60	Cast <i>magic missile</i> (5/day)
14-15	Cast <i>color spray</i> (5/day)	61	Cast <i>music of the spheres</i> (5/day)
16	Cast <i>contagion</i> (3/day)	62-63	Cast <i>phantasmal force</i> (3/day)
17-18	Cast <i>continual darkness</i> (3/day)	64	Cast <i>phantasmal killer</i> (3/day)
19-20	Cast <i>continual light</i> (3/day)	65-66	Cast <i>plant growth</i> (5/day)
21-22	Cast <i>control temperature, 10' radius</i> (5/day)	67-68	Cast <i>polymorph other</i> (3/day)
23-24	Cast <i>create food and water</i> (5/day)	69-70	Cast <i>protection from cantrips</i> (7/day)
25-26	Cast <i>curse</i> (5/day)	71-72	Cast <i>shadow monsters</i> (3/day)
27-28	Cast <i>dancing lights</i> (5/day)	73-74	Cast <i>shocking grasp</i> (5/day)
29	Cast <i>darkness, 15' radius</i> (3/day)	75	Cast <i>shout</i> (3/day)
30	Cast <i>dispel magic</i> (3/day)	76-77	Cast <i>silence, 15' radius</i> (3/day)
31	Cast <i>dust devil</i> (5/day)	78-79	Cast <i>sleep</i> (5/day)
32-33	Cast <i>enlarge</i> (3/day)	80	Cast <i>slow</i> (3/day)
34	Cast <i>enthall</i> (5/day)	81	Cast <i>slow poison</i> (7/day)
35-36	Cast <i>Evard's black tentacles</i> (3/day)	82	Cast <i>spike growth</i> (3/day)
38-39	Cast <i>faerie fire</i> (5/day)	83-84	Cast <i>stinking cloud</i> (5/day)
40	Cast <i>fear</i> (3/day)	85-86	Cast <i>stone shape</i> (5/day)
41	Cast <i>fire purge</i> (5/day)	87-88	Cast <i>summon lycanthrope</i> (3/day)
42-43	Cast <i>flame arrow</i> (5/day)	89-90	Cast <i>tongues</i> (5/day)
44-45	Cast <i>flaming sphere</i> (5/day)	91-92	Cast <i>trip</i> (5/day)
46	Cast <i>gaze reflection</i> (3/day)	93-95	Cast <i>vampiric touch</i> (3/day)
		96-98	Cast <i>web</i> (5/day)
		99-100	Cast <i>wizard lock</i> (5/day).

## Appendix B



**Table 27: Movement**

These powers enhance the ability to maneuver and travel quickly. Since most artifacts cannot carry the user, these powers are activated when the artifact is in hand. The artifact can:

Die Roll	Power
1	Cast <i>air walk</i> (2/day)
2	Cast <i>blink</i> (3/day)
3	Cast <i>dimensional folding</i> (1/day)
4	Imbue the user with double the normal overland movement rate as long as the artifact is in hand
5	Cast <i>flame walk</i> (3/day)
6	Cast <i>fly</i> (2/day)
7	Cast <i>free action</i> (1/day)
8	Cast <i>haste</i> (1/day)
9	Cast <i>jump</i> (5/day)
10	Cast <i>pass without trace</i> (3/day)
11	Cast <i>passwall</i> (1/day)
12	Cast <i>rainbow bridge</i> (1/day)
13	Cast <i>shadow walk</i> (1/day)
14	Cast <i>spider climb</i> (3/day)
15	Cast <i>teleport without error</i> (1/day)
16	Cast <i>transport via plants</i> (3/day)
17	Cast <i>water walk</i> (5/day)
18	Cast <i>wind walk</i> (1/day)
19	Cast <i>word of recall</i> (1/day)
20	Cast <i>wraithform</i> (1/day).

**Table 28: Offensive Powers**

These powers are coveted by players, due to their powerful punch. Unlike those powers associated with Table 12: Combat, the ones listed here are not limited to weapons or hand-to-hand combat. These powers must be triggered from the artifact and most function as the spell of the same name. The artifact can:

Die Roll	Power
1	Cast <i>age creature</i> (1/day)
2	Cast <i>Bigby's crushing hand</i> (1/day)
3	Fire a black beam of death that causes 2d8 points of damage to any creature successfully hit. The beam's range is 100 yards (5/day)
4	Cast <i>cause critical wounds</i> (1/day)
5	Cast <i>chain lightning</i> (1/day)
6	Cast <i>claws of the umber hulk</i> (1/day)
7	Inflict an equal amount of damage upon any creature that inflicts non-spell damage upon the user
8	Cast <i>disintegrate</i> (1/week)
9	Cast <i>finger of death</i> (1/week)
10	Cast <i>fireball</i> (1/day)
11	Cast <i>flame strike</i> (1/day)
12	Cast <i>lightning bolt</i> (1/day)
13	Cast <i>mindshatter</i> (1/day)
14	Cast <i>power word, blind</i> (1/day)
15	Cast <i>power word, stun</i> (1/day)
16	Cast <i>power word, kill</i> (1/week)
17	Cast <i>shape change</i> (1/week)
18	Cast <i>suffocate</i> (1/week)
19	Cast <i>vanish</i> (1/week)
20	Cast <i>weird</i> (1/week).



## Appendix B

**Table 29: Nature**

The powers of this table are related to plants, animals, and weather. Most function as spells. Other powers are explained below. The artifact can:

Die Roll	Power
1	Have <i>animal friendship</i> constantly in effect as long as the artifact is in hand
2	Cast <i>animal growth</i> (3/day)
3	Transfer one of a creature's powers to the user by touch. This can include AC, movement, senses, or any non-combat special ability. The transfer lasts 1 hour and then fades (3/day).
4	Imbue the user with the ability to see through the eyes of any normal animal. The creature must be within sight and within 60' of the artifact at the time of activation. The power lasts 1d3 turns (3/day).
5	Cast <i>animal summoning III</i> (2/day)
6	Cast <i>call lightning</i> (1/day)
7	Protect the user as if a cloak of elvenkind were worn
8	Cast <i>charm plants</i> (3/day)
9	Cast <i>entangle</i> (3/day)
10	Heighten one of the user's senses—keen hearing, infravision, superior smell, etc., granting a +1 bonus to all surprise rolls
11	Cast <i>hold animal</i> (3/day)
12	Have <i>pass without trace</i> constantly in effect as long as the artifact is in hand
13	Cast <i>plant growth</i> (3/day)
14	Imbue the user with the ability to use <i>speak with plants</i> at will
15	Imbue the user with the ability to use <i>speak with animals</i> at will
16	Cast <i>transport via plants</i> (1/day)
17	Cast <i>wall of thorns</i> (1/day)
18	Cast <i>warp wood</i> (3/day)
19	Cast <i>weather summoning</i> (1/day)
20	Cast <i>anti-plant shell</i> (1/day).

**Table 30: Necromancy**

These deadly powers are among the most hideous known for artifacts. All affect the life-force of creatures. Unless otherwise noted, the artifact must touch the target for the power to be effective. The artifact can:

Die Roll	Power
1	Cast <i>Abi-Dalzim's horrid wilting</i> (1/day)
2	Cast <i>animate dead</i> (3/day)
3	Cast <i>Bloodstone's frightful joining</i> (2/day)
4	Cast <i>Bloodstone's spectral steed</i> (1/day)
5	Cast <i>breath of death</i> (1/day)
6	Cast <i>cause blindness</i> (1/day)
7	Cast <i>chill touch</i> (3/day)
8	Cast <i>contagion</i> (2/day)
9	Cast <i>control undead</i> (2/day)
10	Cast <i>death spell</i> (1/week)
11	Cast <i>energy drain</i> (1/week)
12	Cast <i>feign death</i> (3/day)
13	Create a window to the border of the negative material plane that remains open for 1 hour. Creatures can pass through freely from both sides.
14	Cast <i>slay living</i> (1/week)
15	Imbue the user with the ability to use <i>speak with dead</i> at will, as long as the artifact is in hand
16	Cast <i>summon shadow</i> (1/week)
17	Transform the user into an undead creature. The user retains all original hit points and abilities and gains the immunities of an undead creature. In addition, the user is not affected by gasses or poisons that would harm a living being. The condition lasts 1d6 turns (1/day).
18	Cast <i>vampiric touch</i> (3/day)
19	Cast <i>wail of the banshee</i> (1/week)
20	Cast <i>wither</i> (1/week).



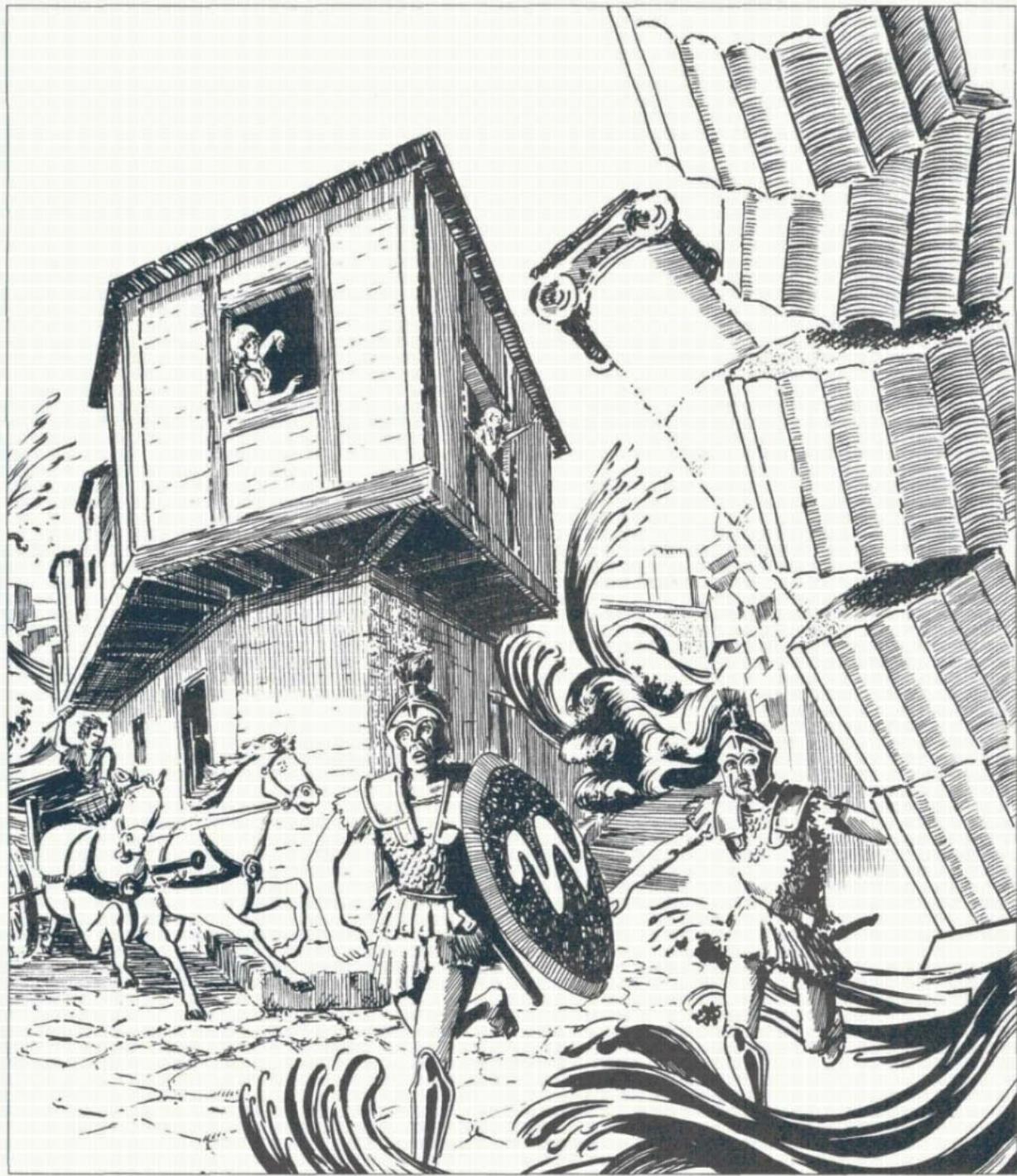
**Table 31: Personal Enhancement**

Aside from the massive powers of artifacts, these are powers many player characters dream about—the undeserved rewards of simply finding an artifact. Unlike many other powers, those given here can be used virtually without restriction. Unless otherwise stated, these powers last as long as the character owns the artifact. A few are noted as permanent, remaining with the character even after the artifact is gone. Permanent powers take effect as soon as the artifact is touched, but only once per adventuring group (or until the owner is dead). The artifact can:

Die Roll	Power
1	Cast <i>alter self</i> at will
2	Cast <i>clairaudience</i> at will
3	Cast <i>clairvoyance</i> at will
4	Have <i>animal friendship</i> constantly in effect
5	Provide the user with the effects of <i>deep pockets</i> , regardless of what is worn
6	Imbue the user with invisibility to undead
7	Shield the user constantly with <i>protection from evil/protection from good</i> (as appropriate to the artifact)
8	Regenerate 2 of the user's hit points per turn
9	Cast <i>feign death</i> at will
10	Cast <i>friends</i> at will
11	Cast <i>lasting breath</i> at will
12	Provide the user with a permanent +1 bonus to saving throw rolls
13	Permanently increase the user's prime requisite score(s) by 1
14	Permanently imbue the user with the ability to use <i>comprehend languages</i> at will
15	Permanently imbue the user with the ability to use <i>negative plane protection</i> at will
16	Permanently imbue the user with the ability to use <i>speak with monsters</i> at will
17	Permanently imbue the user with the ability to use <i>speak with animals</i> at will
18	Permanently imbue the user with the ability to use <i>speak with plants</i> at will
19	Permanently imbue the user with the ability to use <i>water breathing</i> at will
20	Permanently imbue the user with the ability to use <i>ventriloquism</i> at will.



## Appendix B



## Appendix B



**Table 32: Planar**

The powers of this table transcend the limitations of a single realm of existence, allowing the character access to other dimensions. These powers only function when the artifact is present and most require that it be activated by a specific command. The artifact can:

Die Roll	Power
1	Cast <i>astral spell</i> (1/week)
2	Cast <i>astral window</i> (1/week)
3	Cast <i>binding</i> (1/week)
4	Cast <i>contact higher plane</i> about any topic other than the artifact or its powers (1/week)
5	Cast <i>dimension door</i> (1/day)
6	Energy drain one level/hit die from an opponent on a successful touch (1/day)
7	Cast <i>estate transference</i> (1/month)
8	Open a gate to a particular island of protomatter in the ethereal plane 100' x 100' across. This can be used by the character as a residence, storage place, or even prison (2/day).
9	Create a 10' x 10' ethereal window, allowing viewing of whatever lies beyond. The window is one-sided, so those being viewed do not know it is there. Stepping through the window strands the person in the ethereal plane (1/day).
10	Cast <i>exaction</i> (1/week)
11	Cast <i>extradimensional manipulation</i> (1 /week)
12	Cast <i>gate</i> (1 /week)
13	Cast <i>Mordenkainen's magnificent mansion</i> (2/week)
14	Imbue the user with the ability to phase like a phase spider (2/day)
15	Imbue the user with immunity to the hostile environment of one plane (chosen by the DM). The power lasts as long as the user possesses the artifact.
16	Open a window to any outer plane. Nothing can pass through the window, but events can be seen and heard in both directions (1/week).
17	Cast <i>plane shift</i> (1/week)
18	Cast <i>speak with astral traveler</i> (1/day)
19	Summon one non-deity from the outer planes. The name or type of creature must be known. Obedience or service is not guaranteed (1/month).
20	Cast <i>wish</i> (1/month).



## Appendix B

**Table 33: Protections**

This table contains a collection of powers that enhance the safety of the artifact's owner and, in some cases, any companions present. Unlike Table 24: Immunities, not all of these powers are constant or 100% effective. Some function all the time, some require the artifact to be in hand, and others must be invoked by the user. The artifact can:

Die Roll	Power
1	Grant an Armor Class bonus of 2 to the user when held
2	Function as a <i>ring of protection</i> +2 when held
3	Cast <i>anti-magic shell</i> (1/day)
4	Cast <i>anti-plant shell</i> (2/day)
5	Cast <i>armor</i> upon any creature the artifact touches (5/day)
6	Protect the user constantly with the effects of a <i>featherfall</i> spell
7	Cast <i>fire shield</i> (1/day)
8	Generate a sphere of <i>forbiddance</i> , 15' in radius, centered on the artifact. This <i>forbiddance</i> is not permanent (as is the spell), having a duration of only 2d6 hours. It can be password locked, however (1/week).
9	Have <i>mind blank</i> in effect as long as the artifact is in hand
10	Have <i>negative plane protection</i> constantly in effect as long as the artifact is in hand, with no saving throw necessary
11	Have <i>non-detection</i> constantly in effect as long as the artifact is in hand
12	Have <i>protection from normal missiles</i> constantly in effect as long as the artifact is in hand
13	Have <i>protection from lightning</i> constantly in effect as long as the artifact is in hand
14	Have <i>protection from fire</i> constantly in effect as long as the artifact is in hand
15	Have <i>protection from paralysis</i> constantly in effect as long as the artifact is in hand
16	Have shield in effect when the artifact is boldly presented (5/day)
17	Cast <i>thief's lament</i> on any nonliving item of chest size or smaller by touch. The effect is permanent (1/week)
18	Cast <i>unceasing vigilance of the holy sentinel</i> (1/week)
19	Cast <i>undead ward</i> upon a 100' x 100' cube. The undead are turned as if by an 18th level priest (1/week)
20	Cast <i>zone of truth</i> (1/week).

## Appendix C



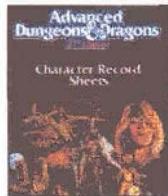
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Power	Stop Settings	Song
Personal Enhancement		
Abjuration		
Enchant/Charm		
Cataclysm		
Cataclysm		
Cataclysm		
Conjuration		
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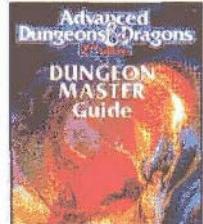
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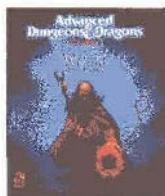
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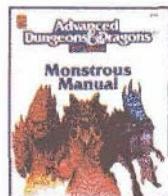


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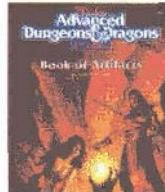
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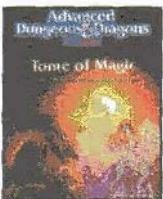
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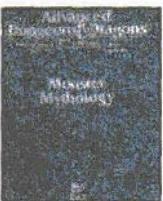


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